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THE JYOTIṢṬOMA RITUAL

JAIMINĪYA BRĀHMAṆA I, 66–364

INTRODUCTION, TRANSLATION AND COMMENTARY

BY

H.W. BODEWITZ



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PREFACE

In the introduction of my thesis (published in 1973 as volume 17 of this series) I promised the translation with commentary of the whole first book of the Jaiminiya Brāhmaṇa. I am glad that this promise is fulfilled now and that after the treatment of the Agnihotra ritual I have been able to present the Sāmavedic comments on the Jyotiṣṭoma ritual as formulated by the Jaiminīyas. In the Agnihotra the specific Sāmavedic contribution was missing, whereas the technicalities of the Sāmaveda play a prominent role in the Jyotiṣṭoma. For the ritual as such Caland's and Henry's monumental *L'Agniṣṭoma* has been a big support. My translation of the text much profited by the example of Caland's rendering of the Pañcaviṃśa Brāhmaṇa, though the style of the two Sāmavedic Brāhmaṇas is rather different and the parallelism far from complete, as appears from the introduction.

A complete, English translation of the whole Brāhmaṇa was mentioned as a desideratum by reviewers of the critical edition. Though fully agreeing I do not commit myself to further promises for the time being.

For encouragement and support during the long and often interrupted period of preparing this book I thank my colleagues and friends, especially Asko Parpola and Klaus Mylius. I am grateful that my wife was willing to read the proofs and that she made useful suggestions which improved my interpretation of some difficult passages in the Brāhmaṇa.

ABBREVIATIONS

Texts

AA.	Aitareya Āraṇyaka
AB.	Aitareya Brāhmaṇa
ApSS.	Āpastamba Śrauta Sūtra
ĀsvSS.	Āśvalāyana Śrauta Sūtra
AthPr.	Atharva Prāyaścittāni
AV.	Atharva Veda Saṃhitā
BĀU.	Bṛhad Āraṇyaka Upaniṣad
BhG.	Bhagavad Gīta
BrPr.	Brahma Prāyaścittāni
BSS.	Baudhāyana Śrauta Sūtra
ChU.	Chāndogya Upaniṣad
DSS.	Drāhyāyana Śrauta Sūtra
GautDhS.	Gautama Dharma Sūtra
GB.	Gopatha Brāhmaṇa
HirSS.	Hiranyakeśin Śrauta Sūtra
JB.	Jaiminiya Brāhmaṇa
JS.	Jaiminiya Saṃhitā
JSS.	Jaiminiya Śrauta Sūtra
JUB.	Jaiminiya Upaniṣad Brāhmaṇa
KaṭhU.	Kaṭha Upaniṣad
KauṣU.	Kauṣītaki Upaniṣad
KS.	Kāthaka Saṃhitā
KSS.	Kātyāyana Śrauta Sūtra
Kṣudra S.	Kṣudra Sūtra
LSS.	Lāṭyāyana Śrauta Sūtra
MS.	Maitrāyaṇiya Saṃhitā
MSS.	Mānava Śrauta Sūtra
PB.	Pañcaviṃśa Brāhmaṇa
RV.	Rg Veda Saṃhitā
ṢadvB.	Ṣadvimśa Brāhmaṇa
ŚāṅkhB.	Śāṅkhāyana Brāhmaṇa
ŚātyB.	Śātyāyani Brāhmaṇa
SB.	Śatapatha Brāhmaṇa
SSS.	Śāṅkhāyana Śrauta Sūtra
SV.	Sāma Veda (Kauthuma) Saṃhitā
SvetU.	Śvetāśvatara Upaniṣad
TĀ.	Taittirīya Āraṇyaka
TB.	Taittirīya Brāhmaṇa
TS.	Taittirīya Saṃhitā
VaiSS.	Vaikhānasa Śrauta Sūtra
VaitS.	Vaitāna Sūtra

Periodicals

Abh.KM
ABORI
AIOC

Abhandlungen für die Kunde des Morgenlandes, Leipzig.
Annals of the Bhandarkar Oriental Research Institute, Poona
Proceedings and transactions of the All-India Oriental Conference.

ALB	Adyar Library Bulletin, Adyar (Madras).
AO	Acta Orientalia, Leyden/Copenhagen.
AS	Asiatische Studien, Bern.
BSOS	Bulletin of the School of Oriental Studies, London.
EAZ	Ethnologisch-Archäologische Zeitschrift, Berlin.
EVP	Études Védiques et Pāninéennes, Paris.
IJJ	Indo-Iranian Journal, Dordrecht (The Netherlands).
IS	Indische Studien, Leipzig.
IT	Indologica Taurinensia, Torino.
JAOS	Journal of the American Oriental Society, New Haven.
JIBS	Journal of Indian and Buddhist Studies, Tokyo.
JOIB	Journal of the Oriental Institute Baroda.
JRAS	Journal of the Royal Asiatic Society, London.
JVS	Journal of Vedic Studies, Lahore.
KZ	Zeitschrift für vergleichende Sprachforschung begründet von A. Kuhn, Göttingen.
MO	Le Monde Oriental.
MSS	Münchener Studien zur Sprachwissenschaft.
NIA	New Indian Antiquary, Bombay.
SBAW	Sitzungsberichte der Bayerischen Akademie der Wissenschaften, München.
SBE	Sacred Books of the East, Oxford.
SGKAO	Studien zur Geschichte und Kultur des Alten Orients, Berlin.
StII	Studien zur Indologie und Iranistik, Reinbeck.
TCAAS	Transactions of the Connecticut Academy of Arts and Sciences, New Haven.
Versl. Med.	Verlagen en Mededelingen van de Koninklijke Akademie van Wetenschappen, Amsterdam.
VII	Vishveshvaranand Indological Journal, Hoshiarpur.
WZKM	Wiener Zeitschrift für die Kunde des Morgenlandes.
WZKS	Wiener Zeitschrift für die Kunde Südasiens.
WZUH	Wissenschaftliche Zeitschrift der Martin-Luther-Universität Halle-Wittenberg.
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden.
ZII	Zeitschrift für Indologie und Iranistik, Leipzig.

INTRODUCTION

1. General observations

For several reasons there is no need of a very elaborate introduction to the Brāhmaṇa text which is presented here in translation with an extensive commentary.

On the Jaiminīya Brāhmaṇa and the history of the Jaiminīya studies enough material is available. I may refer to the introduction of my *Jaiminīya Brāhmaṇa I*, 1-65 (Leiden 1973), 1-4 and 8-9 and especially to Parpola's excellent survey "The Literature and Study of the Jaiminīya Sāmaveda in retrospect and prospect". *Studia Orientalia edidit Societas Orientalis Fennica* XLIII/6, Helsinki 1973, 1-35 (especially 6-12). Since 1973 the following publications dealing with our Brāhmaṇa appeared.

- 1974 Bodewitz, H.W., "Gab es damals auch Dyumnas? Die Weltentstehung nach dem Jaiminīya Brāhmaṇa", *ZDMG Suppl. II*, 292-298.
- 1977 Bodewitz, H.W., "Notes on the Jaiminīya Brāhmaṇa", *JRAS*, 150-157.
- 1978 Dange, S.A., "The marriage of heaven and earth in the Vedic ritual", *AIOC 28th Session* (Dharwar 1976), Poona, 213-218 [on JB. 1, 145-46]
- 1979 Tsuchida, R., *Das sattra-Kapitel des Jaiminīya-Brāhmaṇa* (2, 334-370), nach den Handschriften herausgegeben, ins Deutsche übersetzt und erklärt, diss. Marburg 1979.
- 1981 Parpola, A., "On the abnormal khaṇḍa divisions of the Jaiminīya-Brāhmaṇa and the Jaiminīya-Ūpaniṣad-Brāhmaṇa", *Vaidika Samsodhana Maṇḍala Golden Jubilee Vol.*, Poona, 215-224.
- 1981 Bodewitz, H.W., "The raising of the central pillar (made of Udumbara wood) of the Sadas hut by the Udgātṛ according to Jaiminīya Brāhmaṇa I, 70-72", *Ludwik Sternbach Felic. Vol.*, 77-82.
- 1982 Bodewitz, H.W., "The 'marriage' of heaven and earth (JB. 1, 145-146; PB. 7, 10, 1-9; AB. 4, 27, 5-10)", *WZKS* 26, 23-36.
- 1983 Rau, W., "Sundry Remarks on the Printed Text of Jaiminīya-Brāhmaṇa", *Surabhi. Sreekrishna Sarma Felic. Vol.*, Tirupati, 141-144.
- 1983 Bodewitz, H.W., "Jaiminīya Brāhmaṇa I, 153-155 on the Kāleya Sāman", *Surabhi. Sreekrishna Sarma Felic. Vol.*, Tirupati, 179-191.
- 1984 Bodewitz, H.W., "What did Indra do with the Yatis?" *Amṛtadhārā. Dandekar Felic. Vol.*, Delhi, 65-72 [on JB. 1, 185]

- 1985 O'Flaherty, W.D., *Tales of Sex and Violence. Folklore, Sacrifice, and Danger in the Jaiminiya Brāhmaṇa*, Chicago.
- 1986 Bodewitz, H.W., "Emendations in Jaiminiya Brāhmaṇa I, 66–104", *Shri Gopal Chandra Sinha Comm. Vol., Rtam XVI–XVIII* (1984–86), 47–51.
- 1986 Fujii, M., "The Bahiṣpavamāna Ritual of the Jaiminiyas", *Machikaneyama Ronso* (Philosophy) 20, Osaka University, December 1986, 3–25.
- 1986 Witzel, M., "JB. Palpulāni. The structure of a Brāhmaṇa Tale", *B.R. Sharma Felic. Vol.*, Tirupati, 189–216.
- 1987 Bodewitz, "Virāj and Krta in Sāmavedic ritualistic arithmetics", *ABORI* 58 (1987), 207–214 [on JB. 1, 235 and 256]
- 1988 Ehlers, G., *Emendationen zum Jaiminiya Brāhmaṇa Zweites Buch*, Bonn.

Most of these publications refer to particular passages and to textual criticism. In 1973 I already made some observations about the text and the MSS of the first book of the JB., which need not be repeated here. See further Parpola [1973: 12]. A complete list of emendations and conjectures made by myself and others (at least as far as they have been accepted by me) is given in ch. 7 of the introduction.

The divisions of the text as found in the edition, in the MSS and in my arrangement will be discussed in ch. 3.

Wendy Doniger O'Flaherty (see above) does not only offer a selection of (mostly already translated) interesting stories (with an analysis of the background of every passage), but also makes some (partly controversial) observations on the specifically Jaiminiya character of this Brāhmaṇa. She and the Jaiminiyas deserve special attention, which will be given in ch. 6.

The translated portion of the Brāhmaṇa deals with the Jyotiṣṭoma ritual and some of its ectypes (Agniṣṭoma, Ukthya, Ṣoḍaśin and Atirātra). Apart from the stories collected by O'Flaherty it contains esoteric interpretations of the Sāmavedic contribution to this ritual. As such it has only a parallel in the Kauthuma Sāmavedic Pañcaviṃśa Brāhmaṇa (also called Tāṇḍya Mahā Brāhmaṇa) and in a few cases in its annex, the Ṣaḍviṃśa Brāhmaṇa. A comparison of the two great Sāmavedic Brāhmaṇas will be made in ch. 3–5 (as far as the first book of the JB. is concerned).

In his paper, written in Dutch, "Over en uit het Jaiminiya Brāhmaṇa", *Versl. Meded. Kon. Akad. v. Wetensch.*, Vijfde Reeks I (Amsterdam 1915), 1–106 Caland gives extracts in translation from the text (45–102) and discusses several aspects of this Brāhmaṇa. To his treatment of the relation between the Jaiminiya (or Tālavakāra) Brāhmaṇa and the Śātyāyani Brāhmaṇa (only transmitted in fragments) (p. 5–12) I have little to add. In my view there is hardly any proof that

the two names refer to two really different Brāhmaṇas. On the relation between JB. and PB. (13–28) see ch. 3–5. Caland further discusses the relation between JB. and other Vedic texts (28–45). Several agreements were noticed by him, but definite conclusions are hard to draw and complete agreement on the relative chronology of Vedic texts is still missing. See Gonda, *Vedic literature (History of Indian Literature I, 1)*, Wiesbaden 1975, who observes that the discussion "was—and will be—carried on with the help of external and internal evidence, including linguistic, stylistic, ritual, historical and geographical arguments which however are sometimes contradictory" (357).

In my introduction to the Agnihotra section of 1973 (9–13) and in my *Daily Evening and Morning Offering according to the Brāhmaṇas*, Leiden 1976, 5–13 I tried to sketch a tentative relative chronology. In the case of the Jyotiṣṭoma section the situation is different insofar as the old Vedic texts restrict themselves to the own Ṛgvedic, Yajurvedic and Sāmavedic role in the Soma ritual (with a few exceptions). Incidental agreements and parallels outside the Sāmaveda do not offer enough material for a satisfactory discussion, with the exception of the expiations. For the latter see ch. 4. Therefore I will only deal with the relation of the two parallel Sāmavedic Brāhmaṇas and treat the relation with other texts only in connection with one particular passage from the section of the expiations which has parallels in several other texts, but is missing in PB. Of course such an incidental passage does not prove much as far as the complete texts of the Brāhmaṇas are concerned, since these texts may consist of several layers.

This observation leads me to my predilection for an analysis of the text as such; i.e. the composition of the first book of JB. will be analysed and compared with that of PB. (ch. 3) in order to provide a more or less sound basis for further discussion of the relation between the two Brāhmaṇas.

I abstain from a linguistic analysis of the Brāhmaṇa, since Caland (in his comparison with PB.) has already undertaken this in his Dutch publication further to be quoted as *Over en uit* (14–25). Moreover we have already a German thesis on the verbs (A. Frenz, *Über die Verben im Jaiminiya Brāhmaṇa*, Marburg 1966). The most important reason, however, is that a good survey of the linguistic peculiarities should be based on the whole Brāhmaṇa, rather than on its first book.

Documentation on the subject of this book, the Jyotiṣṭoma, is available in Caland and Henry's *L'Agniṣṭoma*, Paris 1906–1907 (only as far as the Agniṣṭoma is concerned). An extensive description on the basis of an actual performance (including apart from the Agnicayana the following ectypes of the Jyotiṣṭoma: Agniṣṭoma, Ukthya, Atirātra) is to be

found in Staal's *Agni*, I, Berkeley 1983. The *Śrautakośa* project already includes the Agniṣṭoma ectype (in Sanskrit and in English translation, with the exception of the expiations). For the technicalities of the Jaiminīya Sāmavedic chants I may refer the reader to Staal's paper "The Twelve Ritual Chants of the Nambudiri Agniṣṭoma" in Kuiper's Felicitation Volume (*Pratidānam*), The Hague 1968, 409–429, as well as to his *Nambudiri Veda Recitation*, The Hague 1961 and Wayne Howard's *Sāmavedic Chant*, New Haven 1977¹.

The interpretation of the meaning of the Jyotiṣṭoma ritual remains a vexed question. Of course one may accept Staal's view that these rituals had no meaning at all². Since I do not subscribe to Staal's views in this respect, some attention has to be paid to ancient Indian and modern interpretations of the Jyotiṣṭoma and to the problem of possible meaninglessness. This will be done in the next chapter.

2. The Jyotiṣṭoma

In their efforts to find an interpretation of the aim, function, meaning, symbolism etc. of a particular sacrifice scholars start from divergent questions like: To whom is sacrificed? What is the specific character of what is sacrificed? What is the time of the year prescribed for its performance? What does its name mean? Etc. etc. Whatever starting-point may be taken, it is obvious that unspecific questions yield unspecific answers and consequently are not useful for the interpretation of a specific sacrifice.

In the case of the Jyotiṣṭoma this observation especially applies when the material which is offered, receives exclusive attention. The Jyotiṣṭoma is a one-day Soma sacrifice (subdivided into several ectypes) and since it forms the model and basis for more intricate Soma sacrifices, it is often regarded as Soma sacrifice at large. The interpretations of the Jyotiṣṭoma in handbooks mostly apply to every sacrifice in which Soma is pressed out. The impression is created that Soma sacrifices are meaningful, whereas particular Soma sacrifices are more or less meaningless.

This tendency to generalize the Soma sacrifice may also be connected with general theories of sacrifice. E.g. Oldenberg interprets Vedic sacrifice as a mixture of liberality towards the gods ("eine das Wohlwollen der Götter gewinnende Liberalitätshandlung") and magic and in this connection ascribes a "zauberhafte Nebenwirkung" to the pressing of the Soma regarded as a rain charm¹. Describing the Agniṣṭoma (the basic type of the Jyotiṣṭoma which itself forms the substructure of other Soma sacrifices) Keith observes: "In some places it is clear enough that the Soma sacrifice was considered as a rain spell"² and he refers to Oldenberg and to Caland-Henry, *L'Agniṣṭoma*, 486. In the most recent

handbook Gonda³ mentions "Regenzauber" as one of the interpretations of the Agniṣṭoma/Jyotiṣṭoma and refers to Oldenberg. The impression might be created that Oldenberg exclusively interpreted the Soma ritual as a rain charm and that the qualification rain charm particularly applies to the Agniṣṭoma ritual. However, for Oldenberg this was only a "Nebenwirkung" (without special reference to the Agniṣṭoma) and Henry (in his appendix on *L'Agniṣṭoma*) was interested in the Indo-Iranian origin of Soma sacrifices rather than in the Agniṣṭoma; he even observed: "... et par consequence il n'est pas croyable qu'il ait été au debut autre chose qu'un article de consommation courante (. .) converti par les Indo-Éraniens en un objet de sacrifice-don" (p. 489).

The pressing of Soma may have inspired equations with the production of rain, but these look rather incidental. After all Soma is consumed and offered to some gods rather than poured on the earth by way of magic ritual (the principle of *similia similibus*). The total framework of a particular sacrifice cannot be explained in this way.

On the other hand it is clear that a Vedic sacrifice does not form a complete unity. Several elements became embedded in the total structure and some details are interpreted by the ancient Indian tradition as independent actions with their own aims. In the Agniṣṭoma e.g. the wife of the sacrificer should bare one of her thighs and pour out some water between her thighs, while the Udgātṛ priest looks at her. The purport of this detail which belongs to the third service of the ritual, is obvious and hardly requires the interpretation of the Brāhmaṇa texts. However, nobody will explain the Agniṣṭoma as such as a fertility rite.

The problem of distinguishing primary and secondary aspects has been connected by some scholars with the question of what is original and what later reinterpretation. Here we may return to the emphasis laid on the fact that Soma forms the oblatory material.

There has been discussion in the past on the date of the identification of Soma with the Moon. This also plays a role in the interpretation of Jyotiṣṭoma (and Soma sacrifices in general). Hillebrandt⁴ regarded the Agniṣṭoma as "ein am Neu- oder Vollmond gebrachtes Frühlings- oder Jahresanfangsfest, in dem den Gottern der Nektar des Mondes, des 'König Soma' geopfert wird". Keith considers the evidence for Hillebrandt's theory "clearly inadequate even to make probable this thesis" (o.c., 327). Especially the identification of Soma and moon seems to have provoked Keith' harsh criticism. This were late and consequently could not be associated with the original Agniṣṭoma. To me the fact that Hillebrandt mixes up lunar and solar (New Year) aspects and indeed hardly adduces evidence looks more important. The lunar symbolism is far-fetched. Indeed Soma may be called king Soma, but it is primarily an oblation in the Jyotiṣṭoma. Incidentally the pressing of Soma is de-

scribed as the killing of king Soma, but the killing of god Soma (a repeated killing in the Agniṣṭoma for that matter) can hardly form the issue of the Jyotiṣṭoma.

To Keith (o.c., 331) and Oldenberg (o.c., 451 ff.) the role of Indra as the major deity of this sacrifice seems to be important. However, they do not draw conclusions from this observation, do not give an explanation and Keith even observes that "the evidence of the Rgveda forbids the adoption of the view that the Soma offering was originally given to Indra alone".

If indeed the role of Indra should be predominant in the Jyotiṣṭoma, one has to make a connection with Indra's role in mythology, especially the cosmogonic myth, as was done by Kuiper⁵, who for that matter had the Soma ritual in general in mind rather than the specific Jyotiṣṭoma. Unfortunately the Jyotiṣṭoma as we know it from the texts, hardly shows traces of a ritual replay of Indra's primordial, cosmogonic feats. Indra receives Soma, but clear references to his struggle with Vṛtra are missing. There are no contests.

As to the time of the year in which the Jyotiṣṭoma should be performed, the information is scarce. It is true that e.g. ApŚS. 10, 2, 5 prescribes spring, but one expects more emphasis on this point in Vedic literature. On the other hand it is hardly imaginable that such an important ritual should have had no fixed date. Tradition regards it as *nitya*, which does not only imply that it is obligatory (in opposition to *kāmya*), but also that it is fixed (in opposition to the occasional *naimittika* rites). A yearly *nitya* ritual may have connections with the new year. The problem with Kuiper's hypothesis that the Rgveda in its essence is a collection of hymns of the New Year festival in which Indra's cosmogonic fight had to be repeated annually, is that in its ultimate consequence rather many Vedic sacrifices should become situated around the solstice. If every sacrifice which on a more or less sound basis has been connected with the New Year, should indeed have been performed at that moment and annually, and annually by every sacrificer (or group of sacrificers) who once started a ritual career, the congestion would have been almost unsolvable. The yearly rush for Soma in the mountains would be comparable with the yearly campaign of Beaujolais primeur. I am convinced that at least some Soma sacrifices took place outside the crucial period of the solstice. Still I would not exclude a possible relation between the one-day Soma sacrifice (Agniṣṭoma/Jyotiṣṭoma) and the New Year.

The name of the Soma sacrifice under discussion has not received much attention from scholars. The several ectypes of the Jyotiṣṭoma are called *saṁsthās*, interpreted as characterized by their conclusion. The Agniṣṭoma ends with the Agniṣṭoma and is only therefore called Agniṣṭoma

according to the handbooks. The specific name Agniṣṭoma and the general name of the one-day ritual Jyotiṣṭoma become confused in the Brāhmaṇa texts as well as in modern publications. The Jyotiṣṭoma and its prototype the Agniṣṭoma are almost identified. The term Jyotiṣṭoma does not occur in the Rgvedasamhitā and consequently may represent one interpretation of the sacrifice comparable with other interpretations offered by the Brāhmaṇas. However, the fact that one authentic, Vedic interpretation of the rite has resulted in a name for this rite which was universally accepted, cannot simply be put aside. For Vedic Indians, at least since the Yajurvedic Samhitās, this Soma sacrifice was a Laud of the Light. In the traditional explanation the four Stomas Trivṛt, Pañcadaśa, Saptadaśa and Ekaviṁśa are called lights. A more satisfactory explanation is given by some texts which equate daytime (= light) and the Agniṣṭoma. The praise of Agni (Agniṣṭoma) may be a praise of light (Jyotiṣṭoma), since Agni is more than just Fire.

In his handbook on Indian religions Gonda states: "Obwohl mehrere eingehende Erklärungsversuche—Regenzauber, Darbietung des Nektars des Mondes an die Götter, Geburt und Tod des Gottes, Frühlingsritus—nicht völlig überzeugen, kann man in diesem rituellen Prozess, wie schon bemerkt, den von den Offizianten zum Zweck der Erhaltung des universellen Lebensstroms reproduzierten kosmischen Somaprozess erblicken"⁶. The formulation betrays some resignation about a possible interpretation, is rather vague and would apply to every sacrifice in which Soma is pressed out.

Most handbooks summarize the (more or less severely criticized) interpretations of earlier scholars, give a short and barely worked out notion of a possible meaning of the sacrifice and then proceed with an extensive description. This defeatist approach, together with the rather elusive and confusing interpretative work of the Brāhmaṇas, paved the way for Staal's thesis of the meaninglessness of ritual, especially of Vedic ritual. As observed in ch. 1 I do not agree with Staal, but I realize that to some extent the situation was ripe for such an approach.

According to Staal "A widespread but erroneous assumption about ritual is that it consists in symbolic activities which refer to something else. It is characteristic of a ritual performance, however, that it is self-contained and self-absorbed"⁷. I am afraid that Staal's experiences with the modern performance of a Vedic sacrifice (the Agnicayana-Atirātra in Kerala of 1975) may have influenced his views. The meaning and aims of a modern performance, or rather their possible absence, should not be generalized and projected on the remote past of Vedic ritual, let alone on ritual in general.

Staal's article on the meaninglessness of ritual in *Numen* 26 (1979) provoked a critical reaction (not a review) by Penner in *Numen* 32⁸ who

especially focussed his attention on the theoretical background (or rather its absence in Staal's hypothesis) and on the problem of meaningfulness assumedly being identical with not referring to something else. I will confine myself to some details in Staal's article.

At the end of his argumentation about the meaningfulness (p. 14) Staal connects this characterisation of ritual with the origin of man and observes: "Much later, when ritual was contrasted with ordinary, everyday activity, its meaningfulness became patent and various rationalizations and explanations were constructed. Ritual became deeply involved with religion, which always stands in need of the mysterious and unexplained. Rites were attached to all important events. In the course of time rituals, instead of remaining useless and pure, became useful and meritorious". This makes the discussion rather difficult, since the pure meaningfulness belongs to prehistory and cannot (or need not) be proved. The Vedic ritual as we know it from the texts, clearly forms the final stage of a development and therefore may have included several secondary aims and meanings, which in Staal's view would not prove anything about its original meaning, since it does not represent any more the pure activity of primeval times.

On the other hand Staal tries to prove the meaningfulness even of Vedic ritual; i.e. he tries to show that the assumedly secondary combination of pure activity with aims and symbolism is based on unsound and contradictory assumptions of the Vedic Indians. This proof of the meaningfulness of ritual is less elusive, since we are here concerned with texts and their interpretation.

In one of the Śrautasūtras (KŚS. 1, 2, 2) ritual is said to consist of *dravya* (the oblatory material), *devatā* (the deity to whom this is offered) and *tyāga*. According to Staal *tyāga* should mean here "renunciation (of the fruits of the ritual acts)" (p. 6). In his view this renunciation contradicts the aim of this rite as formulated by the Mīmāṃsā: *agniṣṭomena svargakāmo yajeta*, since the fruit of the ritual (*svarga*) "is renounced whenever the Patron utters his *tyāga* formula of renunciation. The effect, therefore, is not obtained". I am afraid that Staal has completely misunderstood the meaning of *tyāga* in this context. Indeed, this term may also denote renunciation and the Bhagavadgītā uses it in a compound which refers to the renunciation of the fruit of all actions (*sarvakarmaphalatyaṅga*, BhG. 12, 11). The doctrine of the Gītā, however, is rather different from the Vedic ritualistic doctrine. The Petrograd Dictionary ("Hingabe eines Gutes") and Ranade's translation of KŚS. 1, 2, 1 ("the act of giving away (the oblation to the deity)")⁹ correctly interpret this Vedic *tyāga*. Staal observes: "When the officiating priest, on behalf of the Patron, makes the oblation into the fire for one of the gods, for example Agni, the Patron says: 'this is for Agni,

not for me" (*agnaya idam na mama*)". Does Staal really believe that the Yajamāna (in whose interest the sacrifice is performed, as the participle of the middle voice indicates) renounces all the results of the sacrifice, when he indicates the recipient of his offering or liberality (*tyāga*)?

Staal continues with showing another contradiction. The Agniṣṭoma is *nitya* rather than *kāmya*, whereas it should be performed by someone who is *svargakāma*. "So here is a ritual which appears to be optional, since it is confined to those who desire heaven (nobody's duty); but which is also not optional, because it is a prescribed duty" (o.c., p. 6). This is an interesting problem for post-Vedic philosophers, also touched upon in their commentaries on BhG. 18, 1-4 (where the renunciation of the result of acts is interpreted as the renunciation of the results of ritual acts). I doubt, however, whether it proves anything about the meaningfulness of Vedic ritual. The technical terms *kāmya*, *nitya* and *naimittika* originally and primarily referred to the moment and regularity of the performance. A *kāmya* rite is an optional rite rather than a rite exclusively connected with a particular *kāma*. The *nitya* rite is cyclical and in that respect compulsory; the *naimittika* is prescribed for a particular occasion and as such does not have a fixed date of performance, but may likewise be regarded as compulsory. The *nitya* rituals like the Agnihotra and the yearly rituals may be associated with specific *kāmas* of the Yajamāna, classified by Śrauta Sūtras as well as Brāhmaṇas. Their cyclical character implies that apart from the private aims of the Yajamāna other issues, connected with cyclical, cosmic processes, may play a role. When the Mīmāṃsā prescribes the Agniṣṭoma for the *svargakāma*, it indicates that this rite transcends the private aims like cattle or progeny, since *svarga* should implicitly be the goal of every man, at least of every ritualist. The idea that it is nobody's duty to desire heaven sounds modern rather than based on ancient Indian culture. Moreover, the fact that the Mīmāṃsā limited the aim and meaning of the Agniṣṭoma to the reaching of heaven does not mean that this was the original, Vedic interpretation of this rite. Staal's ingenious argumentation (insufficiently supported by the interpretation of some Sanskrit terms) does not prove the meaningfulness of this ritual.

The information of the Brāhmaṇas on a possible aim, function, meaning, symbolism etc. of this sacrifice is limited. This may sound strange, since these texts are supposed to give the esoteric interpretation of the ritual. "The very aim of the compilers is not to describe, but to explain the origin, meaning, and *raison d'être* of the ritual acts to be performed and to prove their validity and the significance and suitability of the *mantras* and chants used as well as the mutual relations of the acts and their connections with the phenomenal reality. Thus the ceremonies gave occasion for speculative thought which was to justify them and to

show their indispensibility.”¹⁰. Unfortunately the Brāhmaṇas explain more than we may desire, but without any structure. They refer to details and are hardly interested in an overall interpretation.

In the case of the Sāmavedic Brāhmaṇas most of the information concerns the nomenclature of the chants and details of the execution of the chanting. A study of the R̥gvedic and Yajurvedic Brāhmaṇa passages on the Jyotiṣṭoma, however, is hardly more rewarding. The problem is that the Brāhmaṇas systematically follow the order of the ritual actions without giving an evaluation of the totality.

Collecting the scarce ideas in the Brāhmaṇas on the totality and structure of the Jyotiṣṭoma we come across numeral symbolism and classifications. The Agniṣṭoma is called a Virāj (with all its associations) on account of the number of its strophes¹¹. As such it is regarded as representing totality. As spatial totality it is the threefold cosmos. Beyond the Agniṣṭoma are the waters and darkness¹². It is light¹³. The Agniṣṭoma is also twelvefold and as such equated with the year¹⁴. Its threefoldness is connected with the three phrases of the sun¹⁵. The Agniṣṭoma is the day. Its counterpart is the Atirātra, the night¹⁶. The three phases of the sun are the three Savanas; the concluding bath (Avabhṛtha) is associated with Varuṇa¹⁷. The Agniṣṭoma as Jyotiṣṭoma is interpreted as Virāj and as light¹⁸. Its totality appears from the fact that it is endless, without beginning and end, or rather its beginning and end are identical and as such the Agniṣṭoma is round¹⁹. Being totality it provides all *kāmas* in distinction to other sacrifices which have specific aims²⁰. The symbolism of the three successive Savanas is associated with ascension to heaven. One seeks to obtain the sun by the three Savanas²¹. The essence of the Agniṣṭoma can already be realized by chanting the Viśvarūpa verses and the so-called Lights²². The Agniṣṭoma is light. This in a nutshell is what the Brāhmaṇas have to say on the Agniṣṭoma. The Ukthya and the Śoḍaśin form additions associated with particular aims as well as with the transition from day to night. Especially the Śoḍaśin is regarded as *atirikta*²³. It is associated with Indra and the Vajra²⁴. The special deities of the Agniṣṭoma are Indra and Agni²⁵. The victims sacrificed in the Jyotiṣṭoma are dedicated to Agni (Agniṣṭoma), Indra and Agni (Ukthya), Indra (Śoḍaśin) and Sarasvatī (Atirātra). The Atirātra as a totality begins with light (Bahispavamāna) and ends with it (Sandhi Stotra)²⁶. The Atirātra seen as addition to the other ectypes is the night and the victory over the Asuras²⁷.

The symbolism of the Jyotiṣṭoma shows that the Mahāvedi is regarded as heaven²⁸. The Cātvalā (near which the Bahispavamāna is executed) did not only provide the sand for the Uttaravedi which is the earth; it also formed the original site of the sun, before it moved to heaven²⁹.

Water is poured into the Cātvalā with a mantra indicating that this water should go to the *samudra*. The Cātvalā seems to represent the primeval waters out of which the earth as well as the sun arose³⁰.

Other solar symbolism is present in the gold given to an Atreya³¹ in order to dispel the darkness and in the horse³² which at a certain moment should stand by.

Connecting all the data (Agni and Indra as the primary gods; the name Jyotiṣṭoma/Agniṣṭoma; the performance every spring; the symbolism and the identifications) we may cautiously conclude that the Jyotiṣṭoma refers to the appearance of the sun out of the darkness and the spread of cosmic light, as far as the information of the texts is concerned. The sun's reaching heaven and the ascent to heaven of the sacrificer run parallel³³. It is difficult to say whether this interpretation of the Agniṣṭoma/Jyotiṣṭoma based on a collection of stray data from the Brāhmaṇas explains its real and original meaning. In a certain period at least the Jyotiṣṭoma was not just a Laud of Light, but rather a Laud for the obtainment of light. Similarly the Gostoma and the Āyusṭoma were not rituals in praise of cattle or life, but rituals aiming at the obtainment of cattle and a full lifetime.

3. *The arrangement of the Jyotiṣṭoma section in the two Sāmavedic Brāhmaṇas*

PB. 6–9 roughly corresponds to JB. 1, 66–364. In the editions PB. is divided into 25 books (in accordance with its name) and JB. into 3. This division was taken for granted by Renou¹, but Parpola² has shown that MSS give other divisions as well. The “semantic” arrangement of these MSS into sections recognizes a Jyotiṣṭoma unity in both Brāhmaṇas. More interesting than the first figure (whether this refers to PB. 6–9 or to PB. 1, to JB. 1, the Mahābrāhmaṇa, or to JB. 2, the Agniṣṭoma) is the next one for our purpose, especially in the case of JB.

Parpola observes on JB.: “The agniṣṭoma portion comprises nine such subdivisions (66–115 [rather 116]; 116 [117]–155; –191; –205; –228; –244; –298; –341; –364), called *khaṇḍas* in one MS. [. . .] treating of (1) the morning, (2) the midday, (3) the third service, (4) the *śoḍaśin* [. . .], (5) the *rātriparyāyas* and the twilight laud, (6–8) general remarks and repetitions, (9) expiations”.

The transcript of Burnell's MS 421 made by Caland agrees with this arrangement. It should be noted that the third subdivision (156–191) includes the Ukthya. In my presentation of the translated text I have followed this disposition of the text to some extent. I have separated the Ukthya (179–191) from the section dealing with the third service. In the

Atirātra section 229–232 should be included, though the MSS end with 228. On the other hand the MSS correctly finish the morning service at 115 (and not at 116 as Parpola proposes). I have taken together 233–341 in one large section (with subsections). The caesuras after 244 and 298 coincide with the end of two of my subsections, but I have introduced more subsections in 233–341 on account of the contents.

If now we compare these subdivisions with the arrangement of the Jyotiṣṭoma section as found in the traditionally twenty-fivefold PB., we see that the three services of the Agniṣṭoma are more or less distributed according to the three books 6–8. However, the correspondence is not complete. PB. 6 deals with the morning service. Additional material (an excursus on the Gāyatra Sāman of the Bahiṣpavamāna and a second treatment of the Ājya lauds already discussed in 6, 8, 12–16)³ is found at the beginning of the seventh book (7, 1–2). Here one might assume a secondary addition, but this explanation does not apply in the case of the end of the midday service, which is found after 8, 3 instead of coinciding with the end of 7. Indeed the beginning of 8 again starts with some sort of excursion, but the fourth Prṣṭhastotra, discussed in 8, definitely belongs together with the rest of the midday service treated in 7. The main portion of the 8th book discusses the third service as well as the Ukthya (a combination also found in JB.).

The fact that books 7 and 8 do not begin with the second and the third service may be variously explained. One might assume a “non-semantic”, automatic arrangement (based e.g. on the length of the books). One might as well put forward the hypothesis that the peculiar arrangement was made on purpose in order to avoid a break between the three services. The cohesion is guaranteed in this way. We may compare the strange caesura (in the middle of a sentence) at the end of a paragraph in JB. which forms a unity with the following one.

The Śoḍaśin, one of the subdivisions in JB., is not treated within the framework of the Jyotiṣṭoma by PB., which directly after the Ukthya continues with the Atirātra (9, 1–2). The rest of the ninth book deals with the expiations, which also form the conclusion of the Jyotiṣṭoma section of JB. The Addenda of JB. (233–341) between the Atirātra and the expiations have no parallels in PB.

The correspondence between PB. and JB. can be shown in the following survey, in which I have added between brackets the new figures of the Jyotiṣṭoma section of JB. based on the arrangement of the MSS. The first figure refers to the Mahābrāhmaṇa consisting of Agni-hotra (JB. 1, 1–65) and Jyotiṣṭoma (JB. 1, 66–364); the second to the Jyotiṣṭoma section; the third to its subsections; the fourth to the paragraphs found in the edition and in the MSS (which do not have a continuous numbering as found in the edition).

PB. 6 + 7, 1–2	– JB. 1, 66–115	[1, 2, 1, 1–155]
PB. 7, 3–10 + 8, 1–3	– JB. 1, 116–155	[1, 2, 2, 1–40]
PB. 8, 4–10	– JB. 1, 156–191	[1, 2, 3, 1–36]
PB. 9, 1–2	– JB. 1, 206–228 (or rather 206–232)	[1, 2, 5, 1–23 (27)]
PB. 9, 3–10	– JB. 1, 342–364	[1, 2, 9, 1–23]

The arrangement within each book of PB. looks rather automatic, since the second figure in books 6–9 invariably runs from 1 to 10. The same may be noticed about the books 4–5 (dealing with the Gavāmayana). It can hardly be accidental that six, successive books all contain ten chapters. This is not to say that the arrangement of the chapters within these books is entirely “nonsemantic”. In my own presentation of the translated material I have tried to do justice to the coherence of the contents. Now it turns out that several subsections in my arrangement of JB. correspond to chapters (sometimes clusters of chapters) of PB. Mostly more than one chapter within one of the subdivisions of the first book of JB. have a parallel in one chapter of a Pañcaviṃśa book. Take e.g. PB. 6, 1–10 and JB. 1, 66–96:

JB. 1, 66	– PB. 6, 3, 6
1, 67–69	– 6, 1
1, 70–72	– 6, 4
1, 73–76	– 6, 5
1, 77–78	– 6, 5
1, 79–80	– 6, 6, 1–5
1, 80–81	– 6, 6, 6–19
1, 82–86	– 6, 7
1, 87–89	– 6, 7, 24; 6, 8
1, 90–96	– 6, 9–10

In some cases my clustering of Jaiminiya chapters may admittedly not have been objective, since I was influenced by the example set by PB., but in other cases my efforts to put together or rather to single out coherent Jaiminiya passages created a parallelism with a Pañcaviṃśa unit of less than one chapter. The order of the chapters remarkably agrees in both texts. To some extent this is not surprising, since the Brāhmaṇas follow the systematic order of the ritual. Still the parallelism (also of the contents) is striking.

Let us see how the much more numerous Jaiminiya chapters are related to the fixed number of ten chapters of every Pañcaviṃśa book in the Jyotiṣṭoma section:

PB. 6, 1–10	– JB. 1, 66–96
7, 1–10	– 1, 97–152 [or 97–147]

8, 1-10	-	1, 153-191 [or 1, 148-191]
9, 1-10	-	1, 206-228 (232) + 342-364

The average relation is one to four chapters. In PB. the coherence within each chapter is rather great, as appears from Caland's translation, which has clear captions introducing each chapter. Of course sometimes more than one subject had to be taken together in order to achieve the required number of 10 chapters within each Pañcaviṃśa book.

The division of the chapters or paragraphs within the subdivisions of the first book of JB. sometimes has no semantic value at all. As was already observed by me in 1973⁴ a clause may break off at the end of a Jaiminiya chapter and be continued in the next. In 1981 Parpola⁵ extensively paid attention to this phenomenon. He noticed 27 instances of these abnormal khaṇḍa divisions in the Jyotiṣṭoma section. Obviously the division into khaṇḍas of JB. is only partly based on the contents, since apart from the noticed "unnatural" transitions (which may have had the function of avoiding ominous interruptions)⁶ several other ends of khaṇḍas do not coincide with the end of the treatment of a coherent topic.

We may conclude that the division of the Jyotiṣṭoma section of PB. into 4 books (the three Savanas including the Ukthya in three books and the Atirātra with the expiations in the fourth) more or less has a semantic background, be it that between the first and the second as well as between the second and the third service a clear caesura was avoided on purpose. The subdivisions (chapters) are likewise not meaningless, though the number of the chapters (ten in each book) is unnatural. In JB. the arrangement of some MSS. is entirely semantic as far as the subdivisions for the Jyotiṣṭoma section are concerned, whereas the numbering of the chapters within these subdivisions (as well as the continuous numbering from 66 to 364 in the edition) is rather automatic. I am under the impression that the final arrangement of the whole text is rather careless and late. No attempt was made to establish a well balanced structure. Several independent portions (Brāhmaṇas) were put together in one Brāhmaṇa roughly divided into three books.

The first book of the Jaiminiya, which in some MSS has a continuous numbering (1-364) and is called Mahābrāhmaṇam, consists of the Jyotiṣṭoma as found in PB. and some additions. The Agnihotra section (1-65) is later than PB., which has no traces of the treatment of this ritual, but refers to it in its appendix, the ṢaḍvB. The next three subdivisions (66-191), which correspond to PB. 6-8, form an original unity, divided on account of the threefoldness of the discussed ritual. The inclusion of the Ukthya in the third of the three subsections forms a

noteworthy parallel with the inclusion of the Ukthya in the 8th book of PB. The Ṣoḍaśin subsection (192-205) forms an addition to the traditional material as found in PB. The old *saṃsthās* of the Jyotiṣṭoma are Agniṣṭoma, Ukthya and Atirātra and according to some authorities also the Ṣoḍaśin, which, however, is often called *atirikta* ("excessive, superfluous") and according to some texts should not be considered as an independent rite (like the Ukthya)⁷. PB. treats the Ṣoḍaśin in the context of another rite (the fourth day of the Pṛṣṭhya Ṣaḍaha). The inclusion of the Ṣoḍaśin between Ukthya and Atirātra in the Jyotiṣṭoma is a Jaiminiya innovation (i.e. later than PB.)⁸. In between the Atirātra (206-232) and the Prāyaścittis (342-364), which are treated together in one book by PB., the Jaiminiya inserts several Brāhmaṇas on the Agniṣṭoma which have no parallels in PB., but a few short parallels in ṢaḍvB. They are not only later than PB. and older than ṢaḍvB., as we may assume, but also rather carelessly inserted in the text.

The three subdivisions assumed by the MSS in this hotch-potch of addenda end with 244, 298 and 341. The text of 341 clearly marks the end by the repetition of a few words (just as is done at the end of 1, 65 and 1, 364). After 298 Caland's transcript mentions *talavakāragurave namaḥ*. The first subdivision is a more or less Āraṇyakalike Brāhmaṇa on the numeral symbolism of the Agniṣṭoma, which, as indicated above, should start with 233 instead of 229. The coherence is evident. The second subdivision (245-298) is far from uniform. Actually it forms a collection of esoteric considerations on the Agniṣṭoma and of subjects treated elsewhere in the Jyotiṣṭoma section. As a collection it was incorporated in the text. The third subdivision of the MSS consists of two surveys of the Agniṣṭoma, first one of the Sāmans used in this rite and then a systematic synopsis of the three services. Its secondary character is obvious.

The text of the first book of the Jaiminiya, as transmitted in continuous numbering by some MSS, is later than PB. It lacks structure and is full of additions and insertions. Now it is possible that a more original Jaiminiya or Talavakāra (or even Śātyāyani) Brāhmaṇa can be constructed parallel to the Pañcaviṃśa and consisting of JB. 1, 66-191; 206-228 (232); 342-364. The relation between this Jyotiṣṭoma Brāhmaṇa and PB. 6-9, in terms of chronology is still unclear. The relative chronology of the Kauthuma-Rāṇaraṇiya and the Jaiminiya prose texts leaves us with the choice between two options:

- a) 1 PB. 6-9
- 2 JB. 1, 66-364 without additions and insertions
- 3 JB. 1, 66-364 in its present shape
- 4 ṢaḍvB

- b) 1 JB. 1, 66–364 without additions and insertions
 2 PB. 6–9
 3 JB. 1, 66–364 in its present shape
 4 ṢaḍvB.

In chapter 5 we will further discuss this problem.

4. The subsection of the expiations (342–364)

Just like the *prāyaścitti* subsection at the end of the treatment of the Agnihotra (1, 51–65) this subsection does not deal with exclusively Sāmavedic subjects. Consequently its translation is introduced by an impressive list of parallels. It is remarkable that the two Sāmavedic Brāhmaṇas PB. and JB. have such an extensive treatment of the expiations especially in comparison with the further Brāhmaṇa literature.

The first five clusters of chapters of JB. (1, 342–351) deal with rather general subjects. Some of them even do not concern the Jyotiṣṭoma as such. They are also found in PB. (in a different order) and partly in KS. and TB. The *samsava* and the death of the *dikṣita* are treated by all the mentioned texts. The problem of Soma being left over from one of the pressings or from one of the ectypes of the Jyotiṣṭoma is not discussed by KS. Two topics (the Sattrā is left too early; the Atirātra ends too late) are only found in the two Sāmavedic Brāhmaṇas. In Yajurvedic Sūtras like ĀpŚS. these expiations are included. The order of the expiations of this first group as found in ĀpŚS. agrees on the one hand with TB., on the other hand with JB.:

- | | | |
|--------------------------------|-----------|----------------------------|
| a) Soma is left over | = TB. (a) | = JB. VI.5 = PB. 9, 7 |
| b) Samsava | = TB. (b) | = JB. VI.1 = PB. 9, 4 |
| c) death of the <i>dikṣita</i> | = TB. (c) | = JB. VI.2 = PB. 9, 8 |
| d) interruption of the Sattrā | = — | = JB. VI.3 = PB. 9, 3, 1–2 |
| e) Atirātra ends too late | = — | = JB. VI.4 = PB. 9, 3, 3–6 |

One may assume that some Yajurvedic Sūtras (BŚS. does not wholly agree) have based their arrangement on JB. (unless the expiations of JB. should be very late).

The next group of expiations in JB. (VI.6–12; = 1, 351–356) has likewise parallels in PB. It deals with details in the Soma ritual (i.e. with the regular *prāyaścittis*). Only the last expiation (VI.12) is purely Sāmavedic. The items VI.6–11 have some parallels in KS. (two different passages) and almost all of them are also found in TB. The arrangement of TB., PB., JB. and ĀpŚS. is not uniform: JB. 1, 351–355 = PB. 9, 9; 9, 6; 9, 5. JB. 1, 356 = PB. 9, 3, 7–11.

The last group of expiations in JB. (VI.13–16; = 1, 357–364) has no

parallel in PB. This portion of the text deals with some general issues like the *sarvaprāyaścitti*, an esoteric discussion of the Samsava and the violation of the vow of chastity. Obviously JB. has added this to the common stock of the Sāmavedic expiations. On the other hand the last expiations of PB. (9, 9, 15; 9, 10) are missing in JB. These last expiations in both Brāhmaṇas have some parallels in Sūtras like ĀpŚS.

Since we do not know when the additions to the subsections of the expiations were made, it is difficult to draw definite conclusions on the relation between the two Brāhmaṇas as far as the expiations are concerned. So much is clear that JB. 1, 342–356 agrees with PB. 9, 3–9 in many respects. The fact that the order of the parallel passages does not agree, is not surprising, since the expiations miss the strict order of the ritual. On the other hand JB. even does not try to adhere to the chronological order by treating the theft of the Soma plants and the breaking of the pressing stones after all kinds of expiations concerning Soma which has been pressed out already. It is also clear that JB. 1, 357–364 is not only additional, but that it is also later than PB. The latter conclusion is confirmed by the fact that JB. 1, 357–358 and 363–364 have parallels in the appendix of PB., i.e. in ṢaḍvB. It can be shown in this case that the Kauthuma Sāmavedins had good reasons to react on the Jaiminiyas in their appendix.

The R̥gvedic Brāhmaṇas do not extensively and systematically deal with the expiations like the Sāmavedic JB. and PB. and (to some extent) the Yajurvedic texts KS., TS. and TB. They confine themselves to one fundamental point, the role of the Brahman priest and his connection with the *sarvaprāyaścitti*, the three Vyāhrtis and the three Vedas. Their starting-point was the particular position of the Brahman priest, who originally had no exclusive connections with the fourth Veda, the Atharvaveda, nor perhaps with expiations. Whatever may have been the original role of the Brahman priest¹, in course of time he became associated with the survey of the whole ritual and consequently also with countermeasures against faults and omissions. As such he should transcend the distribution of tasks connected with the three groups of ritual specialists, the R̥gvedins, the Sāmavedins and the Yajurvedins. Here the Vedic ritualists were confronted with a problem of authority as well as of classification. The surveying Brahman priest could not derive his authority from one of the three Vedas on account of the distribution of tasks and the fact that none of the three would accept additional authority for one of them. The claim of the Atharvaveda on the fourth position and on the priestly function of the Brahman originally had no support from the threefold Veda. This forms the background of a chronological series of passages on the *sarvaprāyaścitti* and the Brahman priest.

The oldest passage is found in AB. (5, 32–34), the latest in GB. (1, 3, 1–3). According to AB. the Brahman priest is associated with the totality and the essence of the whole threefold Veda. The probably later R̥gvedic ŚāṅkhB. (6, 10–12) claims this priesthood for the R̥gvedins. Of course the Atharvavedic GB. (1, 3, 1–3) emphatically claims it for the Atharvavedins. The relatively late ŚB., which does not pay much attention to the expiations of the Soma ritual, adopts and adapts the R̥gvedic passages, associates the Brahman with the essence of the three Vedas and explicitly states that one should only appoint as Brahman someone who knows the discussed esoteric theory and not someone who does not know it². The Jaiminiya Brāhmaṇa is the first Sāmavedic text dealing with this subject which has a general interest, but also shows traces of competition between the Vedas. Probably it follows the Ya-jurvedic ŚB. Like AB. and the other Brāhmaṇas it associates the Brahman with the total threefold Veda. Like ŚB. it stresses wisdom rather than connection with one particular Veda. “He who knows thus obtains the world of someone who knows the threefold wisdom” (JB. 1, 357). “Therefore also one should let a person who knows thus perform this expiation” (JB. 1, 358). “Therefore also one should appoint him as the Brahman priest whom one considers the best Brahman priest. He is truly the best Brahman priest who knows thus” (JB. 1, 358). “The sacrifice remains elevated in the south and sloping (to the north) for him whose Brahman priest knows thus and who knows it being thus, and who knows it being thus” (JB. 1, 363).

In this discussion of the Brahman's position the Sāmavedic Kauthumas originally did not play a role. It is only in the appendix of their great Brāhmaṇa, the ŚaḍvB., that they took up this topic, be it in a very short version (ŚaḍvB. 1, 5–6) which also contains a parallel of JB. 1, 363. Apparently this subject so much occupied the minds of the Sāmavedins that the Jaiminīyas reverted to it in their later Āraṇyakalike text, the Jaiminiya Upaniṣad Brāhmaṇa, where we read that “one should make someone who knows thus a Brahman priest. He indeed is a Brahman priest who knows thus” (JUB. 3, 18, 10). This was not the end of the story. The other Sāmavedins reacted on JUB. in their ChU., which states that a Brahman priest who knows this protects the sacrifice, the sacrificer and all the other priests. “Therefore one should appoint him as Brahman who knows this and not someone who does not know this” (ChU. 4, 17, 10).

The discussed parallel passages show that the Kauthumas react on the Jaiminīyas, if an important issue is at stake. They also show that the relative chronology of the established texts should be: Pañcaviṃśa B.—Jaiminiya B.—Śaḍviṃśa B. This observation, however, applies

beyond doubt to the transmitted text of JB.; theoretically its old kernel may still be earlier than PB. and the last expiations (JB. 1, 357–364) may have been added later to its subsection of *prāyaścittis*.

5. The relation between the Pañcaviṃśa and the Jaiminiya Brāhmaṇa¹

PB., the great Brāhmaṇa of the Kauthuma Sāmavedins, and JB. deal with the same Sāmavedic subjects and have many parallel passages. Their relation in the sense of relative chronology is still unestablished.

In her recent book on the JB. Wendy Doniger O'Flaherty² tries to withdraw from the duty to take this problem seriously. She dates the JB. about 900 BC, which is definitely too early, and remarks on the relation with the other Brāhmaṇa that the cryptic conciseness and elliptical nature of the PB. in comparison with the elaborate treatment of identical subjects or stories in the JB. admit of two possible conclusions: either the PB. has abridged the well-known contents or the JB. has expanded the text of the PB. Her rather disappointing conclusion runs: “whether the Jaiminiya added (...) folk material to an extant Pañcaviṃśa text, or the Pañcaviṃśa omitted it when citing an extant Jaiminiya text, is of secondary interest to us. The real question is why the Jaiminiya used this material when the Pañcaviṃśa did not” (o.c., 15). Rejecting one question as uninteresting and replacing it by another one is not quite helpful, if the second question actually is not answered at all. It does not become clear in her book why precisely the Jaiminīyas rather than the Kauthumas show this predilection for sex, violence and elaborateness.

Caland³, the scholar with the best knowledge of both Brāhmaṇas, tried to prove that the JB. should be older. His hypothesis was based on linguistic and ritualistic arguments. The language of the PB. were nearer to the classical Sanskrit than that of the JB. and some obsolete ritual practices should have been left out in the further advanced PB. Moreover Caland explained the conciseness of the PB. as a condensation of the Jaiminiya text.

Caland was followed in his views by Frenz⁴ in his Marburg thesis of 1966, but in the years before other scholars tried to refute Caland's theory. I mention here Oertel⁵, Keith⁶ and Renou⁷. In his history of ancient Indian literature of 1983 Mylius⁸ places the JB. in the second group of Brāhmaṇas and the PB. in the first, but he does not adduce arguments. In 1975 Gonda⁹ stated the problems, but did not formulate a conclusion. His observation on “arguments which (...) sometimes are contradictory” (o.c., 357) with regard to studies on the relative chronology also applies to the relation between the PB. and the JB. Take e.g.

the linguistic arguments. Caland's hypothesis seems to be refuted by the theory that the narrative use of the perfect tense (as we find it in the JB.) should point to lateness.

The problem might be further obscured by the assumption that the lost Śāṭyāyani Brāhmaṇa, which in its transmitted fragments shows a striking resemblance with the JB., should form a very old kernel of a Jaiminiya which has added later portions (later than PB.?) to this lost text. This assumption, however, lacks convincing support from the material.

Some of the arguments used in trying to establish the relative chronology of texts are too much focused on details and aspects. In the case of two evidently parallel texts like PB. and JB. the structure and composition of both texts deserve more attention and may give more important clues for a solution. It is obvious from the contents that these two Brāhmaṇas were not independently composed. The one knows the other and borrows from it, or perhaps we should say, forms a break-away.

Now one might expect that the reason for having a different Brāhmaṇa in the own Sāmavedic school should be the opportunity to criticize and discuss the points of view of the other Sāmavedic school. Strange enough we do not find many clear references to deviating views of the other Brāhmaṇa nor evident quotations. In the discussion between Caland and Keith on the relation between the two Brāhmaṇas only one passage in which the Jaiminiya might be regarded as quoting or explicitly referring to the Pañcaviṃśa, plays a role. This is not much.

The composition of the two texts gives more, be it implicit, information on their relationship. In chapter 3 I have tried to show that in comparison with the PB. the first book of JB. contains several additions: JB. 1, 1-65; 1, 192-205; 1, 233-341. In chapter 4 it turned out that even within the subsection of the expiations, which is common to JB. and PB., the last paragraphs or chapters (1, 357-364) may be regarded as additions. We should take into account the possibility that these so-called addenda of the first book should be real addenda to a once established old text of the JB. and that the assumedly basic text may be older even than PB. Against this hypothesis speaks the fact that the appendix of the PB., the Śaḍviṃśa Brāhmaṇa, seems to represent the reaction of the Kauthumas on the Jaiminiya Brāhmaṇa, but also contains parallels with passages of the JB. which are found in its assumedly basic text. This might indicate that the order of the texts should be: first the Pañcaviṃśa, then the whole transmitted Jaiminiya (including the portions which run parallel to the Pañcaviṃśa) and then the Śaḍviṃśa.

Another argument against the hypothesis that the Jaiminiya consists of an old kernel and late additions, is the fact that clear indications of

linguistic differences between early and late layers are missing, as far as I can judge. Further research is needed on this point. Moreover it cannot be proved that the lost Śāṭyāyani Brāhmaṇa should be identical only with the supposedly old layer of the Jaiminiya, since literature contains quotations from the Śāṭyāyani which can be traced in the so-called addenda of JB.

The hypothesis that the order should be: old kernel of the JB.—PB.—addenda of JB.—Śaḍviṃśa. has a final disadvantage. One would suppose that the Jaiminīyas in their addenda would incorporate interesting topics missing in their old Brāhmaṇa but found in the Pañcaviṃśa. Parallels between the Jaiminiya addenda and the PB. however, are missing, if I am not mistaken.

This leads me to my conclusion that the whole composition of the Jaiminiya is later than the PB. and that the Kauthumas secondarily included some topics in their Śaḍviṃśa. after the composition of the JB.¹⁰ The Jaiminiya may be regarded as a break-away from the Sāmavedic Brāhmaṇa tradition (to us only transmitted in the form of the Pañcaviṃśa) characterized by elaborateness in its treatment of the material and the inclusion of several addenda.

6. How peculiar is the Jaiminiya Brāhmaṇa?

In their evaluations of the Brāhmaṇas scholars have expressed harsh criticisms. In the introduction to her book on the Jaiminiya¹ O'Flaherty provides us with a nice collection of scornful assessments. In the eyes of some scholars all the Brāhmaṇas contain the twaddle of idiots. Their legends and stories were absurd and since the Jaiminiya is full of stories (and elaborate stories full of details) this Brāhmaṇa might be expected to receive the worst qualifications. Moreover the contents of the stories are sometimes obscene. Still this text was regarded as important and interesting by modern specialists of Indology. In his foreword to the critical edition of Raghu Vira and Lokesh Chandra Louis Renou characterized it as one of the most important Brāhmaṇas and he observed: "As concerns mythology and legendary lore, the tradition of the Jaiminīyas was certainly more abundant and more interesting (if sometime, still more strange) than any other work of the kind, not excluding the celebrated Śatapatha Brāhmaṇa". Hoffmann's critical review² of the edition opens with: "Das Jaiminiya-Brāhmaṇa ist einer der inhaltlich und sprachlich interessantesten vedischen Texte". For the non-specialist, however, the continuous reading of the Jaiminiya will be as disappointing as that of all the other Brāhmaṇas. The fact that this Brāhmaṇa misses a complete translation and was only made accessible in the form of selected passages gave it an advantage over the other texts

especially in the views of non-specialists without objections to cruel and dirty stories.

In my translation of the Jyotiṣṭoma section I have followed the order of the ritual, as also appears from the titles of the subsections and the chapters. Stories as found in O'Flaherty's book as well as in Caland's *Auswahl* seem to have eclipsed. It may be useful to pay some attention to them in this chapter.

According to O'Flaherty the Jaiminīya "had been known from the first as, primarily, a book of stories" and at first "this characterization tended to obscure the importance of the Jaiminīya" (o.c., 8). I am afraid that the Brāhmaṇa was not neglected for this reason, but on account of its inaccessibility. The text is difficult (at places), the MSS. are less good than usual in this type of works and a commentary is missing. Therefore we had to wait for a complete edition and translation. On the other hand it is true that most of the stories were already published and translated in the past and that the phenomenon of folk tales embedded in ritual texts might have been studied more extensively and deserves a separate approach.

Indeed the Jaiminīya is "quite different in its style and emphases from the other Sāma Veda Brāhmaṇa" (o.c., 15), but I doubt whether O'Flaherty's statement that "the *Jaiminīya*, and only the *Jaiminīya*, drew on a folk source" (o.c. 15) is correct. The same topics and stories are found in other Vedic texts. The difference is a matter of style, treatment of the subject and frequency.

On the individuality of our text O'Flaherty remarks: "Whether this individuality represents the idiosyncracies of a single author or of a school is perhaps impossible to determine with certainty, but that there is something recognizable about the Jaiminīya's way of telling stories is, I think, a defensible hypothesis, and I will try to defend it" (o.c., 15). Now I have tried to show in the preceding chapters that the Jaiminīya in its first book consists of a kernel which runs parallel to the Pañcaviṃśa and several additions without parallels in the Pañcaviṃśa. These addenda, whether they have been added in a later period by some Jaiminīyas or have been composed together with the common Sāmavedic stock of Jyotiṣṭoma material in one composition, should be regarded as purely Jaiminīya, since they cannot have been borrowed from the Pañcaviṃśa or composed as an adaptation of that text. Here we might expect the typically Jaiminīya folk tales full of sex and violence and without a direct relation to the ritual. It is remarkable that these stories are entirely missing in the addenda, with one exception: the Bhṛgu story in the Agnihotra section (JB. 1, 42-44), probably borrowed from the Śatapatha-Brāhmaṇa. Of course, there are some stories and quotations of direct speech in these addenda, but they all concern

experiences of ritualists in direct relation to former sacrifices and told as true histories.

What do we find then in these addenda? The portions of the Jaiminīya "that deal explicitly with what is traditionally called myth or the Great Tradition" (O'Flaherty, 15)? "The cosmic stories of the gods and the demons, the killing of the serpent Vṛtra, the creation of the world, the origin of death, the winning of immortality (. . .) all of them (. . .) well known, well understood, and well distributed through all the Brāhmaṇas, including the *Jaiminīya*" (o.c., 15-16)? Hardly, I should say. In all these addenda references to the Asuras, to Vṛtra and to Indra's Vajra are almost completely absent, whereas in the Jyotiṣṭoma portion which JB. has in common with PB., they are found with great frequency. The only exception is formed by the subsection dealing with the Śoḍaśin, where the well-known equation of Śoḍaśin and Vajra is found and Asuras are mentioned.

Are we to conclude that these addenda were composed much later than the kernel and so late that the dirty stories of what O'Flaherty wishes to call the Little Tradition as well as the myths of the Great Tradition were left out? I doubt so. Stories and myths were composed in all the periods of ancient Indian culture. The background of this striking difference in subject matter may be found in the different nature of these text portions. The Agnihotra section (apart from the expiations and the ritual of cremation) looks like an old Upaniṣad. The addenda of 233-342 do not make the impression of a regular Brāhmaṇa³. Some portions look like an Āraṇyaka. As long as it has not been proved that they are later from a linguistic point of view, they may belong to about the same period as the kernel of the first book of the Jaiminīya. The Jaiminīyas did not include folk tales in their whole Brāhmaṇa literature. Elaborateness is indeed a characteristic of their texts.

Now let us see how original the Jaiminīyas were in their adoption of folk tales. I confine myself to the first book. O'Flaherty includes eight stories in her selection. She only left out the story of Apālā who had a bad complexion and obtained hair on her pudenda from Indra (JB. 1, 220-221). I will survey the nine stories with regard to the originality of their subject matter.

JB. 1, 42-44 (the Bhṛgu story) is also found in ŚB. 11, 6, 1, 1-13. The interrelation between the two passages is not quite certain.

JB. 1, 97-98 (the gods make men evil) has no Vedic parallel outside JB. It is not a real folk tale. The Vajra in the form of man is hurled by the Devas at the Asuras, but returns to them (as Vajras sometimes do). Afraid of this man-vajra the Devas try to make the human beings, who threaten to follow the gods to heaven, weak by sending the human sins to them.

JB. 1, 125–127 (the wife of the Gandharva of the waters) indeed has traces of a folk tale (i.a. the motif of the walls which have ears). There is a rather good parallel in BSS. 18, 46, a text which may be later than JB., though in some parts it has the same prolixity as a Brāhmaṇa like the Jaiminiya.

JB. 1, 151 (the sick boy in the ditch) has no parallel outside JB. Neither has it a parallel outside India.

JB. 154–155 (the Gandharvas between the two parties) does not belong to the folk tales.

JB. 161–163 (lady Long-tongue) has several Vedic parallels, collected by Oertel, *Actes du onzième Congrès International des Orientalistes*, Paris 1897, 225 ff. Some of them are found in older texts.

JB. 1, 184 (Trita and his brothers) is based on an old Vedic motif. In its present form it has no Vedic parallels.

JB. 1, 220 (the female with the bad skin) has i.a. a very concise parallel in PB. 9, 2, 14. It is an old motif.

JB. 1, 228 (Kutsa straps down Indra's balls) has i.a. a parallel in PB. 9, 2, 22.

Our conclusion should be that the Jaiminiyas mostly adopted well-known motifs and stories. The difference with e.g. the Pañcaviṃśa Brāhmaṇa is the elaborateness of the stories. PB. mentions the motifs (and does not avoid sex and violence), but does not tell a story. Stories are not missing in other Vedic texts. Rau⁴ has collected several Indra stories from a diversity of Vedic prose texts.

I doubt whether O'Flaherty's characterisation of the Jaiminiyas is correct in all respects.

7. Emendations and conjectures in Jaiminiya Brāhmaṇa I, 66–364

Very evident misprints have been left out of consideration; in some cases the printed text is unclear. The numbers between brackets refer to page and line of the edition. Emendations made by others are included, unless they have not been accepted.

- 66, n. 1–2 : *prajananaṃ jyotir agnir devatānāṃ jyotir virāt chandasām jyotir virād vācaḥ / agnau samtiṣṭhate / instead of prajananaṃ jyotiḥ / agnir devatānāṃ jyotiḥ / virād vācy agnau samtiṣṭhate /* [30.1]
- 66, n. 13 : *stomo vā etat stome jyotir dadhad eti instead of stomo vā etat / "stome jyotir dadhate" iti* [30.9]
- 66, n. 14 : *stomas stomam for stomastomam* [30.10]
- 67, n. 6 : *atyapravata for atyaplavata (?)* [30.11]
- 68, n. 15 : *mano for jano* [31.4]

- 70, n. 8 : *mā māyo . . . hāsīḥ ??? for mā mā yonorvām hāsīḥ* [31.30]
- 70, n. 9 : *avati for avatiḥ* [31.31]
- 70, n. 10 : *audumbari miyate for audumbarim iyate* [31.33]
- 70, n. 12 : *. . . devatābhyām namaskaroty ārtvijyaṃ kariṣyan / instead of . . . namaskaroti / ārtvijyaṃ kariṣyan . . .* [31.34]
- 71, n. 18 : *After posuka ha tvai bhavanti a clause has fallen out* [32.8]
- 71, n. 19 : *upasprśyā3m nopasprśyā3m for upasprśyām nopasprśyām* [32..9]
- 71, n. 21 : *pradhamet for prathamet* [32.10]
- 71, n. 22–23 : *upasprśya nanv āsprṣṭenaivodgeyam / instead of upasprśya nasvāsprṣṭenaivodgeyan . . .* [32.11]
- 72, n. 31 : *niyanti for niyanti* [32.24]
- 72, n. 33 : *abhiṣṭyai for abhiṣṭyai* [32.27]
- 72, n. 34 : *abhiprītyai for abhipretyai* [32.27]
- 72, n. 37 : *prīnāthām for prīnāthām* [32.29]
- 73, n. 2 : *kasyām cid āciṭṭi for kasyām citāciṭṭi* [32.35]
- 74, n. 10 : *sahasravartani for sahasravartanīm* [33.22]
- 74, n. 12 : *sa tebhya for na tebhya* [33.25]
- 75, n. 15 : *ko nu for ko 'nu* [33.35]
- 77, n. 1 : *saiṣā for saiṣa* [34.17]
- 77, n. 5 : *śriyam mrñjyāt for śriyam rñjyāt* [34.21]
- 79, n. 9 : *adhyūhyopāṃśusavana iti grāvā . . . instead of adhyūhya "imā pāṃśusavanah" iti grāvā /* [35.14]
- 79, n. 10 : *viṣam for viśy* [35.15]
- 79, n. 11 : *vit tiṣṭhati for vitiṣṭhati* [35.16]
- 79, n. 11 : *abhi prakṣinānnahīnam ?? instead of abhiprakṣināhīnam* [35.16]
- 79, n. 12 : *vada iti for vaceti* [35.17]
- 79, n. 15 : *anantaro for anantaram* [35.19]
- 81, n. 4 : *. . . āsnute / asti hi . . . nyaktam // instead of . . . āsnute // asti hi . . . nyaktam /* [36.5–6]
- 81, n. 15 : *sāvasināu ?? for savāsināu* [36.19]
- 82, n. 6 : *sarpsyan or srapsyan for sarpptyan (?)* [36.27]
- 82, n. 8 : *madhumattaman asmin for madhumat tasmin* [36.28]
- 82, n. 10 : *tayāparigrhītayā for tayā parigrhītayā* [36.30]
- 83, n. 13 : *nāstrā ? for namstrā* [36.37]
- 83, n. 16 : *eva tad ? for evaitad* [37.4]
- 83, n. 18 : *undañca itvā for udañcayitvā* [37.4]
- 84, n. 22 : *'procya for procya* [37.14]
- 84, n. 25 : *kim . . . mama ekasmai ? instead of kim mama ekasmai* [37.19]
- 84, n. 26 : *'vidvān for vidvān* [37.22]
- 85, n. 34 : *anapavyāthāya for anapavyādhāya* [37.33]
- 86, n. 39 : *upaivāsyesd iti / instead of upaivāsyesd ity . . .* [38.14]
- 87, n. 4 : *parāciṣu hi for parācibhis* [38.27]
- 87, n. 6 : *sa yadaiva for sadaiva* [38.27]
- 88, n. 10 : *. . . dhīmṣrṭya n'omkuryāt instead of . . . dhīmṣrṭyenomkuryāt* [39.2]

88, n. 11	: <i>parāṇ evānnādyam</i> for <i>parāṇ devānnādyam</i>	[39.3]
88, n. 14	: <i>yajuḥ</i> for <i>yad yajuḥ</i>	[39.5]
88, n. 19	: <i>viitam</i> for <i>vit</i>	[39.9]
89, n. 21–22	: . . . <i>kalpate 'smai</i> / “ <i>diśaḥ . . . diśa</i> ” <i>iti</i> instead of <i>kalpate 'smai diśaḥ . . . diśa iti</i> /	[39.13]
89, n. 23	: <i>ye devasomasya</i> ? for <i>yad eva somasya</i>	[39.17]
89, n. 25	: <i>manyetāhara hastam</i> instead of <i>manyetāharahas tam</i>	[39.18]
89, n. 28	: <i>'raṇyacalo</i> ?? for <i>'nyo 'calo</i>	[39.25]
90, n. 6	: <i>upeva vā ātman prajopaivātman prajayā</i> instead of <i>upeva vā ātman prajayā . . .</i>	[40.5]
90, n. 10	: <i>yajño vai gobhir bhaṅgaḥ—paśavo hi yajñāḥ—pariṣkṛtaḥ</i> instead of <i>yajño vai gobhir bhaṅgaḥ paśavaḥ pariṣkṛtaḥ</i>	[40.7]
93, n. 27	: <i>pra prajayā</i> for <i>prajayā</i>	[41.13]
94, n. 31	: <i>jyaiṣṭhyāya śraiṣṭhyāya</i> for <i>jyaiṣṭhyāya</i>	[41.23]
95, n. 36	: <i>anyatoghāty</i> for <i>anyato vāty</i>	[42.7–8]
96, n. 44–45	: <i>eṣaḥ ity evainam</i> for <i>eṣa eṣaḥ ity enām</i>	[42.24]
96, n. 46	: <i>'nājanitoḥ</i> ? for <i>nājanitoḥ</i>	[42.26]
100, n. 22	: <i>saṃtatam</i> for <i>satatim</i>	[43.30]
101, n. 32	: <i>hiṃkuryād evety abhāyi dāyivam o yā hiṃ kṣate bhūr</i> instead of <i>hiṃkuryād eva . . . bhūḥ iti</i>	[44.10]
101, n. 34	: <i>na vicchinatti</i> for <i>vicchinatti</i>	[44.11]
101, n. 35	: <i>mradiya</i> for <i>mamṛdiya</i>	[44.11]
101, n. 36	: . . . <i>dāruṇatara iva hiṃkāraḥ / api . . .</i> instead of <i>dāruṇatara iva / hiṃkāro 'pi . . .</i>	[44.12]
104, n. 63	: <i>prānyāpānyāt</i> for <i>prānyāpānyānyāt</i>	[45.19]
104, n. 64	: <i>parokṣeṇaivainām</i> for <i>parokṣeṇaivainān</i>	[45.20]
104, n. 65	: <i>prastutāyām</i> for <i>stutāyām</i>	[45.21]
104, n. 70	: <i>grhā</i> for <i>grahā</i>	[45.34]
104, n. 71	: <i>krator</i> for <i>kṛtor</i>	[45.35]
105, n. 2	: <i>jayema</i> , resp. <i>jayati</i> should be inserted	[46.4/7]
106, n. 4	: <i>te samāvaccho</i> ? for <i>teṣām paccho</i>	[46.14]
106, n. 8	: <i>kriyata</i> for <i>kriyanta</i> or <i>ajāmikriyanta</i> for <i>ajāmi kriyanta</i>	[46.20]
106, n. 10	: <i>abhyāvartam</i> for <i>abhyāvartan</i>	[46.23]
106, n. 14	: <i>nānānam yathāyatham . . .</i> instead of <i>nānā / te yathāyatham</i>	[46.25]
107, n. 19	: several sentences have fallen out	[47.3]
108, n. 20	: <i>teṣām sakṛd eva</i> for <i>sa teṣām sakṛd evam</i>	[47.6]
109, n. 25	: <i>etad</i> for <i>enad</i>	[47.16]
109, n. 27	: <i>vām</i> should be deleted	[47.24]
109, n. 30	: <i>'krāmiṣṭām</i> ? for <i>'tāmiṣṭām</i>	[47.28]
110, n. 33	: <i>āgneyīṣu stuvanti / tenāgneyam / gāyatrī chandaḥ / tenāgneyam / pañcadaśas stomaḥ / tenaindra //</i> instead of <i>āgneyīṣu stuvanti tenāgneyam gāyatrī chandas tenāgneyam pañcadaśastomas tenaindrām //</i>	[48.1–2]
110, n. 34	: <i>aindrāgnam evaindrāgniṣu stuvanti tenaindrāgnam gāyatrī chandaḥ</i> should be deleted	[48.5–6]

112, n. 10	: <i>nopagantavā iti</i> for <i>nopaśavastavā iti</i>	[48.22]
112, n. 11	: <i>tāntikaroti</i> for <i>tāntākaroti</i>	[48.23]
112, n. 12	: <i>sāmi tāmyen</i> for <i>sāmatāmye</i>	[48.23]
112, n. 13	: <i>'vānyāt</i> for <i>vānyān</i>	[48.23]
112, n. 16	: <i>araṇyam nāvetyam</i> for <i>araṇyanāpatyam</i>	[48.27]
113, n. 25	: <i>dugdhād</i> for <i>adugdhād</i>	[49.7]
113, n. 27	: <i>upeyāt</i> for <i>upāyān</i>	[49.9]
114, n. 31	: <i>āder</i> for <i>ādir</i>	[49.17]
114, n. 35	: <i>nimradīṣyate</i> for <i>nimṛdīṣyate</i> and <i>nimardate</i> for <i>nimṛdate</i>	[49.20/22]
115, n. 36	: <i>kudīkaṇṭakān</i> ? for <i>kṛtīkaṇṭakān</i>	[49.26]
116, n. 2	: <i>marutvantaṃ grahaṃ grhṇanti—marutvān vā indro vṛtram ahan—vātrahatyāya /</i> instead of <i>marutvantaṃ grahaṃ grhṇanti / marutvān vā indro vṛtram ahan vātrahatyāya /</i>	[50.1–2]
116, n. 5	: <i>ahna evārambhah</i> for <i>ahnā eva rambhah</i>	[50.2–3]
116, n. 8	: <i>ṛco 'paśyad</i> for <i>iti copāśyād</i>	[50.8]
118, n. 8	: <i>vauṣād</i> ? for <i>vauṣad</i>	[51.5]
121, n. 1	: <i>śrītās</i> for <i>śritās</i>	[51.31]
122, n. 7	: <i>rūra iti vṛddhaḥ</i> ? <i>rūra itivṛddhrah</i>	[52.6]
123, n. 13	: <i>devā hirā hā o hā u vā</i> ? for <i>devo hirā hā u vā</i>	[52.21]
123, n. 14	: <i>ūrdhvas</i> ? for <i>rauravas</i>	[52.22]
124, n. 21	: <i>yajñaveśasam</i> for <i>yajñavaśasam</i>	[53.2]
124, n. 22	: <i>adhi</i> for <i>āvi</i>	[53.7]
125, n. 3	: <i>triśīrṣā gandharvo</i> for <i>triśīrṣagandharvo</i>	[53.14]
125, n. 4	: <i>sa herṣyur āsa</i> for <i>sa haiśāsa</i>	[53.14]
125, n. 6	: <i>upārcchad</i> for <i>ārcchad</i>	[53.16]
126, n. 15	: <i>tābhir iti / tābhir ha pra tv ity eva pradudruvatuh</i> instead of <i>tābhir atitābhir ha pratvitveva pradudruvatuh</i>	[53.32]
126, n. 17	: <i>ete nānvāgacchān</i> for <i>etenānvāgacchān</i>	[53.34]
127, n. 21	: <i>taṃ haivāsura nātīyuh</i> for <i>taṃ haivāsura nātīyuh</i>	[54.3]
127, n. 22	: <i>devān ājagmatuh</i> for <i>devānam jagmatuh</i>	[54.4]
127, n. 23	: <i>cakrire</i> for <i>cakre</i>	[54.4]
127, n. 29	: <i>devebhyo 'ntato</i> for <i>devebhyo</i>	[54.12]
127, n. 31	: <i>pavamāne na</i> for <i>pavamānena</i>	[54.13]
127, n. 36	: <i>udanato</i> for <i>udanto</i>	[54.21]
128, n. 7	: <i>rathantara</i> ? for <i>rathantaram</i>	[54.33]
129, n. 12	: <i>jahi</i> for <i>jāha</i>	[55.7]
131, n. 31	: <i>aṣṭāv akṣarāṇi</i> for <i>aṣṭākṣarāṇi</i>	[56.2]
132, n. 33	: <i>atho trivṛta . . .</i> instead of <i>atho bhrātrvyasya / trivṛta . . .</i>	[56.6]
132, n. 37	: <i>indriya eva</i> for <i>indriyam eva</i>	[56.9]
133, n. 43	: <i>eva na gāyet</i> for <i>evānya gāyet</i>	[56.25]
133, n. 44	: <i>rūpān naiti</i> for <i>rūpaṃ naiti</i>	[56.26]
133, n. 45	: <i>saṃmilate</i> for <i>saṃprati</i>	[56.27]
133, n. 51	: <i>paśavo</i> for <i>bahavo</i>	[56.33]
134, n. 54	: <i>yathā syād</i> for <i>yathāsyed</i>	[57.6]
135, n. 61	: <i>akṣareṣṭham</i> for <i>akṣareṣu</i>	[57.23]
137, n. 71	: <i>āyacchateva geyam</i> for <i>āyacchate 'vageyam</i>	[58.11]

- 137, n. 73 : *sadevaḥ* for *sadevāḥ* [58.12]
 138, n. 2 : *'bhyupadhāvāmeti* ? for *'bhyavadhāvāmeti* [58.19]
 138, n. 5 : *avaśyati* for *avaśyati* [58.24]
 138, n. 11 : . . . *maitrāvaruṇam* // *tad vā etat paśavyaṃ yad vāmadevyam* / instead of . . . *maitrāvaruṇam* / *tad vā etat paśavyaṃ yad vāmadevyam* // [58.28]
 140, n. 21 : . . . *etat sāma pratihāraṃ prati* / instead of *etat sāma* / *pratihāraṃ prati* . . . [59.15]
 140, n. 22 : *kayā śacāyi vā rto hāyi* instead of *kayāśayivā torhāyi* [59.15]
 140, n. 24 : *sāmi tāmyet tat* for *sāmitāmy etat* [59.16]
 140, n. 25 : *pratihriyamāne* for *pratihriyamāṇaḥ* [59.16–17]
 140, n. 28 : *aprajātir* for *aprajāpatir* [59.20]
 140, n. 33 : *niḥsvarito* for *niśvaritor* [59.25]
 140, n. 34 : . . . *niḥsvaritor yady anidhanam kuryāt* / instead of *niśvaritoḥ* / *yady anidhanam kuryāt* [59.25]
 141, n. 38 : *anupādyārgalena* for *anapādy argalena* [59.31]
 141, n. 42 : *adhāṃ* for *adhā* [59.34]
 142, n. 45 : *bhūtvā sṛjamānam* for *bhūtvāsṛjamānam* [61.14]
 144, n. 51 : *paścāt tvat teṣāṃ* . . . and *purā tvat teṣāṃ* . . . instead of *paścāttvaṃ teṣāṃ* . . . and *purastvaṃ teṣāṃ* . . . [61.20]
 144, n. 54 : *niyānena yāyāt* for *nidhānena gāyet* [61.23]
 144, n. 57 : *imam* for *idam* [61.25]
 144, n. 58 : *amuṃ neti* for *amuṃ naiti* [61.25]
 144, n. 63 : *vāva devānaṃ* for *vāmadevānāṃ* [61.32]
 145, n. 9 : *savahatū u haine* for *sa vahatoruhainai* [62.10]
 151, n. 8 : *dakṣaṇidhanam* for *dakṣaṇidhanam* [63.22]
 151, n. 17 : *dakṣāyā iti* for *dakṣāyāi iti* [63.33]
 154, n. 7 : *ṛcy eva nigrhya* for *ṛcy eva parigrhya* [64.28]
 154, n. 10 : *vadhāya* for *vyadhāya* [64.29]
 154, n. 11 : *pīḍayat pīḍato* is completely corrupt. Perhaps we should read *sāmnāpīḍayann* / *evaṃ pīḍyaṃ dviṣato bhrātrvyasya vadhāya* instead of *sāmnāpīḍayanteva pīḍayat pīḍato bhrātrvyasya vyadhāya* [64.29]
 154, n. 12 : *indram sabādha ūtāya i brhad gāyantas sutasome adhvārā iti* / *dhvārā iti rathantarasāmnaḥ* . . . instead of *indro sabādha ūto yāḥ iti brhad gāyantaḥ* / *sutasome dhīro iti rathantarasāmnaḥ* [64.29–30]
 154, n. 15 : *aīlaṃ* for *elaṃ* [64.33]
 154, n. 17 : *anuvyāsa* instead of *anuvy āsa* [64.35]
 154, n. 22 : *tān* for *tat* [65.5]
 154, n. 23 : *anvāśiṣmahiti* for *anvāśiṣmaha iti* [65.7]
 158, n. 3 : *avacchinnaṃ* for *avicchinnaṃ* [66.26]
 159, n. 5 : *bhuñjanti* for *bhājayanti* [67.5]
 160, n. 7 : *svaram* for *svāram* [67.19]
 160, n. 8 : *kakup* for *kakubhi* [67.19]
 160, n. 11 : *saṃdadhati* for *saṃdadhāti, pratitiṣṭhanti* for *pratitiṣṭhati* [67.20]

- 164, n. 15 : *aihovā ehiyā* for *tam aiho vā ehyā* [68.33]
 164, n. 18 : *sāmnānvahvayanta* for *sāmnāhvayanta* [69.2]
 166, n. 2 : *prajā vai priyam* / *tā 'abhi' ity* . . . instead of *prajāyai vai priyamśnā 'abhi' ity* . . . [69.28]
 166, n. 3 : *mahā vai prajā nāmāni* for *mahā vai prajānāmāni* [69.29]
 166, n. 8 : *yad āśu* for *yad adāśu* [70.5]
 167, n. 3 : *sarpiṣo 'kṣyor* for *sarpiṣor akṣyor* [70.31]
 167, n. 4 : *asad* for *āsād* [70.32]
 168, n. 7 : *ta* for *sa* [70.37]
 169, n. 1 : *yajñāyajñā vo agnaye* should be inserted [71.11]
 169, n. 3 : *anuṣṭubhe vā etasmai sate* ? instead of *anuṣṭubhi vā etasyai sate* [71.14]
 169, n. 4 : *śulkam* for *śuklam* [71.15]
 169, n. 5 : *śulkaḥrto* for *śuklahṛta* [71.15]
 169, n. 7 : *vimucyate* for *vimūcyante* [71.19]
 170, n. 8 : *'perayāmeti* for *'pairayāmeti* [71.25]
 170, n. 9 : *harasy evaitad* for *harasyaivaitad* [71.31–32]
 171, n. 1 : *tau hāgnikāny ādadhāte* instead of *tau ha nikātivyādadhāte* [71.34]
 171, n. 5 : *tac cātayiṣya* or *tad yātayiṣya* for *tad yājayiṣya* [72.4]
 173, n. 3 : . . . *yajñāyajñīyatvam* / *etena* *stuvanti* // instead of . . . *yajñāyajñīyatvam* // *etena* *stuvanti* / [72.32–33]
 173, n. 4 : *patny* for *praty* [73.2]
 174, n. 2 : *antaryād yat prāvṛta* for *antaryāt prāvṛta* [73.12]
 175, n. 2 : *pramathitam* for *pradhamitam* [73.17]
 176, n. 8 : *paprim?* for *poprim* [73.29]
 176, n. 10 : *dāsuko* for *damśuko* [73.30]
 180, n. 1 : *āgneyiṣu* for *aindrīṣu* [75.8]
 181, n. 10 : *ukthāni* for *uktāni* [75.26]
 181, n. 11 : *antagate* for *antargate* [75.26]
 181, n. 12 : *tad abhipraṇayanātīti* (. . .) *eti ca* should be deleted [75.27–28]
 184, n. 5 : *sātena yato* for *sāte nayato* [76.21]
 185, n. 12 : *mā stutheti* for *stutheti* [77.1]
 185, n. 14 : *te 'sya* for *tā asya* [77.2]
 185, n. 16 : *tāms tredhānnādyam anuvyāt* instead of *tāms te sānnādyam anuvyaino* [77.3]
 185, n. 17 : *ta u* (or *tā u*) *eṣāṃ trayānām lokānām tisraḥ kakubho 'nnādyam alambata* (or *avālabata*) instead of . . . *u* / *eṣāṃ trayānām lokānām tisraḥ kakubho 'nnādyam avalambata* [77.3–4]
 185, n. 18 : *avarundhīya* for *avarundhate* [77.5]
 186, n. 22 : *kṣatrakāmo* and *kṣatram* for *kṣetarakāmo* and *kṣetram* [77.16]
 186, n. 25 : *atha kāmam* for *athakāram* [77.17]
 186, n. 25 : *annaṃ vā athakāraḥ* should be deleted [77.17–18]
 187, n. 28 : *kṣatriyarūpaḥ* for *kṣatriyarūpam* [77.29]
 187, n. 29 : *tejas saubharam brhataḥ* / *kṣatram brhat* / *kṣatriyasyo* . . . instead of *tejas sūbharam* /

	<i>br̥hat kṣatram / br̥hataḥ kṣatriyasyo . .</i>	[77.30–31]
188, n. 3	: 'navadhṛtam for navadhṛtaṃ	[78.8]
189, n. 12	: arkāyina ? for arkāyina	[78.26]
189, n. 16	: up for um	[78.27]
189, n. 17	: mā irā for yā irā	[78.27]
189, n. 20	: pr̥stharūpe for pr̥stharūpo	[78.28]
190, n. 24	: etām ardheḷām for etam ardheḷam	[78.34]
190, n. 25	: tenainad vyāyan for tenainad dviyānam	[78.34–35]
190, n. 26	: . . upāvayan (?) vy evainam eti/ instead of . . . upāvayanty eva / enam ety	[78.35]
190, n. 27	: aty ardheḷām for adhyardheḷam	[79.1]
190, n. 28	: tasmād upārdheḷa ? for tasmād dhūpardharā	[79.1]
190, n. 29	: prasṛpta for prasupta	[79.2]
190, n. 30	: . . . kuruta / pralupteḷaḥ (or vilupteḷaḥ) instead of . . . kuruta palipteḷa	[79.3]
191, n. 34	: paṣubhir vāva te tān for pāsūr vā patetān	[79.10]
191, n. 38	: sāmanī for dhyāmani	[79.14]
191, n. 40	: ṛddhiprāgubhite (?) for uṣṭiprāsubhite	[79.14]
193, n. 8	: aṣṭākṣareṇāṣṭau for aṣṭākṣare vāṣṭav	[80.19]
194, n. 13	: yathā ha vai sūrmīyāyādhāyaivam for yathā vai sūrmīyāyādhāyaivam	[80.32]
195, n. 16	: pañcadaśa for ṣoḍaśa	[81.3]
195, n. 18	: pañcadaśo vai vajraḥ / vajras ṣoḍaśi / atho āhus ṣoḍaśa eva kārya iti / pañcadaśo vai vajraḥ / indro . . . instead of pañcadaśo vai vajraḥ / indro . . .	[81.3]
197, n. 29	: evaṃ for eva	[81.35]
198, n. 38	: bhrātrvyabhājanam for bhrātrvyabhājinam	[82.16]
199, n. 40	: adhirūḍha for adhirūḍham	[82.18]
199, n. 42	: . . . krīṇanti yad adhikarṇī somakrayaṇī bhavati / instead of . . . krīṇanti / yad adhikarṇī somakrayaṇī bhavati . . .	[82.18–20]
201, n. 50	: anakṣitāyai for anākṣitāyai	[83.6]
202, n. 54	: nokthye ? for nokthas	[83.13]
203, n. 60	: ekayā tanvātyaricyata for etanvātyaricyata (MSS)	[83.23]
203, n. 62	: . . . ya evaṃ veda gāyatrīṣu . . instead of ya evaṃ veda // gāyatrīṣu . . .	[83.25–27]
203, n. 67	: na nānadam for nānadam	[83.30]
203, n. 71	: The main clause after yad prāyacchat is missing	[83.35]
204, n. 75	: akṛt for aktat	[84.5]
205, n. 94	: vṛñjīmahi for vṛñcimahi	[84.30]
206, n. 6	: sulabho for sulambo	[85.4]
206, n. 7	: avyavacchedāya for apyavacchedāya	[85.4]
206, n. 9	: na yanti for nayanī	[85.7]
206, n. 10	: triṣṭubhīyo for triṣṭubho	[85.7]
206, n. 11	: āśvinenāsamheyam for āśvine nāsamheyam	[85.8]
207, n. 18	: sarvago yajña for sarvagāyatro	[85.18]
207, n. 20	: vīrā jāyante for virājāyante	[85.24]
210, n. 10	: āśvaśvyam for āśvī āśviyam	[86.18]

210, n. 11	: nānādevatyāsu for nānā devatyās	[86.26]
212, n. 19	: nirhatya for nirhṛtya	[87.6]
214, n. 6	: okāḥ for okāya	[88.9]
215, n. 3	: . . . dadhati / aivainām etena pyāyayanti instead of . . . dadhaty eva / enām etenāpyāyayanti	[88.17]
218, n. 2	: 'yam nu te paro yajña iti instead of yan nute / paro yajña iti	[89.11]
219, n. 3	: vikṣubhnyur for vikṣubhnyur	[89.23]
220, n. 3	: tilakā vāruśchavir vāpy āsa for tilakā vā ruchvāsāpyāsa	[90.3]
220, n. 4	: avindat for avidant	[90.5]
226, n. 1	: utthāya yānta for utthāyāyanta	[92.8]
226, n. 3	: aśanāyanta for śayānam	[92.9]
229, n. 14	: br̥hatīm for br̥hatī	[94.26]
230, n. 1	: arhata iti for aharta iti	[94.34]
231, n. 5	: purastād for parastād	[95.10]
231, n. 7	: anāyatana for āyatana	[95.16]
232, n. 8	: adyobhayato for anyobhayato	[95.25]
232, n. 9	: ubhayatojyotiṣā for ubhayato jyotiṣā	[95.25]
232, n. 13	: prāṇo for prāṇau	[95.34]
233, n. 5	: paruṣo and paruṣān for puruṣo and puruṣān	[96.8+10]
233, n. 6	: 'nāptvā for nāptvā	[96.9]
234, n. 8	: patho for pathyo	[96.15]
235, n. 19	: 'gniṣṭomaḥ saṃstuto bhavati instead of 'gniṣṭomaḥ / saṃskṛtastotriyā bhavanti	[97.1–2]
235, n. 21	: kṛtam id u daśa kṛtam sat for kṛtam idam daśakṛtam sat	[97.2]
235, n. 23	: kṛtastomas for kṛtas stomas	[97.4]
236, n. 27	: akṣaryām for akṣayām	[97.10–11]
236, n. 28	: catvāriṃśatāny ā for catvāriṃśatāni	[97.12–13]
236, n. 33	: ayamayaṃ ha for ayam ha	[97.16]
237, n. 37	: dinamdinam for dinardinam	[97.23]
237, n. 38	: anukhāyika for anūtkhāyika	[97.26]
238, n. 42	: lokeṣv adr̥śyam annam āsa for lokeṣu dṛṣe 'nanta āsa	[98.2]
240, n. 51	: kṣullakās for kṣallikās	[98.24]
241, n. 53	: āyatanī for āyatanīm	[99.2]
241, n. 54	: tā yan na for tāyanna	[99.3]
241, n. 55	: kartor for krator ?	[99.3]
241, n. 56	: vidadate for 'pidadate	[99.4]
241, n. 58	: āntam tu sa loky asad for antye tu saloky asad	[99.5]
241, n. 59	: tena for tana	[99.6]
241, n. 60	: nirmraṣṭārah for nirmṛṣṭārah	[99.8]
245, n. 1	: 'pa eva for paśūn eva	[101.1]
245, n. 3	: śraddhā māvidad for śraddhām āvidad	[101.7]
245, n. 4	: gacchadbrāhmaṇā for gacchad brāhmaṇā	[101.8]
245, n. 5	: vāhino for vāhana	[101.9]
245, n. 6	: udantyaṃ for udantāyam	[101.8]
245, n. 7	: vākyam me 'stīti for vākyam evam astīti	[101.9]
245, n. 8	: trpyanty for trṣyanti	[101.10]
245, n. 9	: tam smaivodgātāram for tasmai vodgātāram	[101.10–11]

245, n. 10	: <i>abhivodhā ya etāsu kāmāḥ</i> / instead of <i>abhivodhā / ya etāsu kāmās . . .</i>	[101.11]
246, n. 11	: <i>tasmin na preṣyann</i> for <i>tasmin ha praiṣyann</i>	[101.16]
246, n. 12	: <i>te ha sma nābhyāpayanti</i> for <i>te ha smānābhyāpayanti</i>	[101.17]
246, n. 13	: . . . <i>smābhyāpayanti</i> for <i>smābhyāpayanti</i>	[101.17]
246, n. 15	: <i>sa ha smarate</i> for <i>sa ha smāt te</i>	[101.18]
246, n. 16	: <i>apaśyam accha</i> for <i>apaśyam mac ca</i>	[101.18]
246, n. 17	: <i>vicanaṃ</i> or <i>vyacanaṃ</i> for <i>vyacaraṃ</i>	[101.19]
246, n. 20	: <i>punarmṛtyuṃ</i> for <i>punarmṛtyu</i>	[101.29]
247, n. 23	: <i>brhatya ṛtor</i> for <i>brhaty ṛtor</i>	[102.3]
248, n. 27	: <i>yaś for yac</i>	[102.12]
248, n. 30	: <i>barkur</i> for <i>prakur</i>	[102.17]
248, n. 32	: <i>bhūtyā</i> for <i>bhūty</i>	[102.23]
249, n. 33	: <i>śvaḥ śva eva</i> for <i>śaśva[d] eva</i>	[102.27]
249, n. 34	: <i>tad idam</i> for <i>tad id</i>	[102.28]
	<i>haraśvemetmikeva canāsti</i>	[102.31]
249, n. 37	: <i>tasmān mām ya eva</i> for <i>tasmād ātmā / ya eva</i>	[102.35]
249, n. 38	: <i>didṛkṣante naiva</i> instead of <i>didṛkṣante / naiva</i>	[102.35]
249, n. 39	: . . <i>santam / nāha . .</i> instead of . . <i>santaṃ nāham . .</i>	[102.36]
249, n. 40	: <i>abhiparivārya</i> for <i>abhivārya</i>	[103.2]
249, n. 41	: . . <i>yaśa evāpy . .</i> instead of <i>yaśa eva / apy . .</i>	[103.4]
250, n. 42	: <i>tatheti / sa brūyād</i> instead of <i>tatheti brūyād</i>	[103.12]
250, n. 46	: <i>yājyaṃ yājyā</i> for <i>yājyā yājyā</i>	[103.18]
251, n. 1	: <i>hastyā āṅgulayaḥ</i> for <i>hastyāṅgulayaḥ</i>	[103.28+33]
251, n. 1	: <i>padyā āṅgulayaḥ</i> for <i>padyāṅgulayaḥ</i>	[103.31+36]
251, n. 4	: <i>traya for yatra</i>	[104.2]
253, n. 4	: <i>ghoṣaṃ</i> for <i>ghoṣā</i>	[104.23]
253, n. 5	: <i>mahāhṛṣṭir</i> for <i>māgāmṛṣṭid</i>	[104.24]
253, n. 6	: <i>lobhayed yad</i> for <i>lobhayed . .</i>	[104.25]
253, n. 8	: <i>atha maitrāvaruṇaṃ dvidevatyaṃ / pratiṣṭhitir eva sā / athaindrāṇaṃ dvidevatyaṃ / pretir eva sā / athaindrāṇaṃ dvidevatyaṃ / sā vā eṣā pretiś caiva pratiṣṭhitiś ca instead of athaindrāṇaṃ dvidevatyaṃ / pratiṣṭhitir eva sā / sā vā eṣā pretiś caiva pratiṣṭhitiś ca</i>	[104.27–28]
254, n. 11	: <i>prastāvau</i> for <i>prastāvo</i>	[105.6]
254, n. 20	: <i>parovarīyasyor</i> for <i>parovarīsyor</i>	[105.18–19]
254, n. 25	: <i>anu diśas</i> instead of <i>anudiśas</i>	[105.25–26]
254, n. 29	: <i>pretya jane</i> for <i>prety ajanayaṃ</i>	[105.34]
254, n. 32	: <i>vighātas</i> for <i>vighātas</i>	[105.37]
256, n. 3	: <i>na</i> for <i>sa</i>	[106.22]
256, n. 4	: <i>dviṣṭanāṃ</i> for <i>dviṣṭanāṃ na</i>	[106.24]
256, n. 7	: <i>na duhre</i> for <i>duhre</i>	[106.25]
257, n. 13	: <i>pratyānbhūtir</i> for <i>pratyān bhūtim</i>	[107.6]
258, n. 17	: <i>bibhṛtheti</i> for <i>bibhṛteti</i>	[107.31]
259, n. 7	: <i>vālena</i> for <i>bālena</i>	[108.8]
261, n. 10	: <i>avācam</i> for <i>vācam</i>	[108.33]
261, n. 18	: <i>śrotriyo 'smād</i> for <i>śrotriyenāsmād</i>	[109.9]

261, n. 19	: <i>śamstodgātā</i> for <i>śastodgātā</i>	[109.10]
261, n. 20	: <i>vācārādhy</i> for <i>vācorārdhy</i>	[109.10]
262, n. 23	: <i>vigeyā dhurā3 na vigeyā3</i> (or <i>vigeyā3 dhuro na vigeyā3</i> ?) for <i>vigeyā dhurā na vigeyā</i>	[109.25]
263, n. 26	: <i>hastī niṣko</i> for <i>hastiniṣko</i>	[109.32]
264, n. 27	: <i>tūṇim</i> for <i>tūṇim</i>	[110.5]
264, n. 28	: <i>kaṣanair</i> for <i>kaṣanair</i>	[110.5]
264, n. 32	: <i>rāṣṭre vyavabhindāne</i> for <i>rāṣṭra py avabhindāne</i>	[110.16]
265, n. 33	: <i>yady āvir nātha pākenaiva lipsate</i> instead of <i>yady āvri nātha pāke naiva lipsate</i>	[110.33]
265, n. 35	: <i>ajyeyā ?</i> for <i>ajeyā</i>	[110.34]
266, n. 37	: <i>antasthām nāntasthāyām</i> for <i>antasthāntasthāyām</i>	[111.16]
266, n. 39	: <i>ārtiṣṭhā ?</i> for <i>ārtis sā</i>	[111.19]
267, n. 40	: <i>varṣīyasā varṣīyasā</i> for <i>varṣīyasā</i>	[111.24]
267, n. 41	: <i>anuṣṭubhā niṣṭham</i> for <i>anuṣṭubhāniṣṭham</i>	[111.25]
268, n. 45	: . . . <i>gāyati—prāṇo vai gāyatrī gāyatraṃ śira eva tadāyatano vai prāṇo yac chiras—sva eva tad . . .</i> instead of . . . <i>gāyati prāṇo vai gāyatrī gāyatraṃ śira eva / tadāyatano vai prāṇaḥ / yac chiras sva eva tad . . .</i>	[111.30–31]
268, n. 46	: <i>vā</i> should be deleted	[112.1]
271, n. 56	: <i>sabhāgāv</i> for <i>sabhāga</i>	[113.2]
273, n. 67	: <i>annaṃ tad / dhurām . . .</i> instead of <i>annaṃ tad dhurām /</i>	[114.5–6]
273, n. 68	: <i>darśanīyaṃ</i> and <i>śravanīyaṃ</i> for <i>darśanīyas</i> and <i>śravanīyo</i>	[114.6]
274, n. 3	: <i>channair</i> for <i>cānyair</i>	[114.13]
275, n. 6	: <i>śikṣann ivopāśikṣann</i> for <i>śikṣann evopāśikṣann</i>	[114.24]
275, n. 8	: <i>anupahanyamāna</i> for <i>upahanyamāna</i>	[114.24]
275, n. 9	: <i>āmived</i> for <i>āmived</i>	[114.25]
275, n. 8	: <i>upahanyamāna</i> for <i>anupahanyamāna</i>	[114.26]
275, n. 9	: <i>pratimived</i> for <i>pratimived</i>	[114.26]
275, n. 10	: <i>atihāyā ?</i> for <i>atihāryā</i>	[114.28]
275, n. 12	: <i>saṃvīto</i> for <i>asaṃvīto</i> and <i>asaṃvīto</i> for <i>saṃvīto</i>	[114.28–29]
277, n. 23	: <i>guhā san</i> for <i>guhāyām</i>	[115.17]
277, n. 25	: <i>abhyākanikradati</i> for <i>abhyākanikrati</i>	[115.20]
277, n. 26	: <i>atheyaṃ rg</i> for <i>atheyaṃ</i>	[115.29]
278, n. 29	: <i>nānārūpāsu</i> for <i>nānārūpā asurāḥ</i>	[116.1]
278, n. 31	: <i>parān</i> for <i>parān</i>	[116.8]
278, n. 34	: <i>stotre na</i> for <i>stotreṇa</i>	[116.10]
279, n. 38	: <i>tārṇ u</i> for <i>taṃ u</i>	[116.27]
279, n. 38	: <i>soma</i> for <i>somaś ca</i> and <i>na yuktā</i> for <i>niyuktā</i>	[116.28]
281, n. 3	: <i>anv asaṃbādhamānāḥ</i> for <i>anusaṃbādhamānāḥ</i>	[117.13]
281, n. 4	: <i>'sikate</i> for <i>sikate</i>	[117.12]
281, n. 5	: <i>anuṣṭubhaiva viśve devāḥ / savanair indrāgnī</i> should be deleted	[117.18–19]
281, n. 6	: <i>etā</i> for <i>etām</i>	[117.19]
282, n. 7	: <i>tad</i> for <i>yad</i>	[117.21]
282, n. 8	: <i>evamvid vā</i> for <i>evam vidvān</i>	[117.21]
282, n. 9	: <i>nāgaccheyur</i> for <i>nānā gaccheyur</i>	[117.22]
282, n. 10	: <i>yadi ha</i> for <i>yad iha</i>	[117.22]

282, n. 12	: <i>prekṣivāyan</i> for <i>prekṣivāyan</i>	[117.23]
284, n. 19	: <i>vodvoḍhava</i> ? for <i>vodvoḍha</i>	[118.16]
284, n. 20	: <i>gurave</i> for <i>kurave</i>	[118.16]
284, n. 22	: <i>pratikulānīva</i> vā for <i>pratikulāni</i> vā	[118.16–17]
284, n. 23	: <i>evāyātayāṃny</i> for <i>eṣāyātayāṃny</i>	[118.17]
284, n. 24	: <i>sarvatrāpīm</i> for <i>sarvatrāpinam</i>	[118.18]
284, n. 25	: <i>puṇye</i> for <i>puṇyo</i>	[118.19]
285, n. 28	: <i>keśinā</i> sātya kāmīnā for <i>keśinas</i> sātyakāminas	[118.27]
285, n. 33	: <i>upajarasam</i> for <i>upacarasam</i>	[118.29]
286, n. 40	: <i>nālam</i> anenotpādanena for <i>nālanenṭupādanena</i>	[119.15]
288, n. 57	: <i>api</i> hīty for <i>apīhīty</i>	[120.22]
289, n. 58	: <i>ājarasam</i> for <i>ā jarasam</i>	[120.34]
289, n. 59	: <i>savanāni</i> vahantīm for <i>savanā</i> nivahantīm	[120.35]
289, n. 60	: <i>tatānaitām</i> for <i>tataitām</i>	[121.2]
289, n. 61	: <i>tām</i> for <i>tān</i>	[121.2]
290, n. 62	: <i>sāpy</i> ekakāmyād ? for <i>sāpyenakāmyād</i>	[121.7]
290, n. 64	: <i>hovācājinām</i> im ajinām for <i>hovācājinamin</i> ajināta	[121.15]
290, n. 65	: <i>gautamaḥ</i> for <i>gautamam</i>	[121.16]
291, n. 6	: <i>avamamsata</i> for <i>avamomsata</i>	[121.31]
292, n. 16	: <i>haiṣām</i> etāny for <i>hāsyaitāny</i> and <i>jyotīmsi</i> yāni for <i>jyotīmsiddhāny</i>	[122.12]
293, n. 19	: <i>stuvata</i> enām svā (?) for <i>stuvata</i> etena svā	[122.23–24]
296, n. 31	: <i>pariprajighyur</i> for <i>pariprajighnyur</i>	[123.17]
298, n. 43	: <i>mīthune</i> te for <i>mīthune</i> 'nte	[124.18]
298, n. 45	: <i>te</i> haite ? for <i>na</i> haite	[124.21]
298, n. 48	: <i>vāmadevye</i> brhadrathantare for <i>vāmadevyam</i> tena brhadrathantare	[124.31]
300, n. 8	: <i>cikalpayiṣet</i> ? for <i>cikalpiṣet</i>	[125.24]
300, n. 9	: <i>pumāṃsau</i> for <i>pumāṃso</i>	[125.24]
300, n. 9	: <i>śayātām</i> for <i>śayiyātām</i>	[125.25]
300, n. 13	: <i>ta</i> evam for <i>ta</i> etam	[125.28]
301, n. 16	: <i>ahaṇnam</i> strah for <i>ahannam</i> strah	[126.5]
302, n. 17	: <i>ned</i> dasāni for <i>ned</i> asāni	[126.7]
302, n. 19	: <i>yadi</i> nidhane to be inserted before <i>saha</i> kuryāt	[126.11]
302, n. 20	: <i>yadi</i> to be inserted before <i>ṛkṣame</i> saha kuryāt	[126.16]
304, n. 33	: <i>lokāḥ</i> / <i>vajrā</i> ete yan nidhanāni / instead of <i>lokā</i> vajrā ete / yana nidhanāny. . . .	[127.14]
304, n. 35	: <i>apidhattas</i> āyatanam ekam bhavatīti for <i>api</i> yat tasya āyatanam ekam bhavati	[127.16–17]
305, n. 40	: <i>naudhasam</i> anidhanam for <i>naudhasam</i> nidhanam	[127.25]
305, n. 45	: <i>kurv</i> iti for <i>kramimṭati</i>	[127.34–35]
305, n. 46	: <i>śāsena</i> . . . bhuñjate for <i>śāsane</i> . . . bhuñjase	[127.35]
305, n. 48	: <i>jīvavarāṇīya</i> iti for <i>jīvavarāṇi</i> na iti	[128.1]
306, n. 49	: <i>vān</i> midhanenābhyārohati for <i>vān</i> nidhanenābhyārohati	[128.8]
306, n. 53	: <i>saubharam</i> anidhanam for <i>saubharam</i> nidhanam	[128.20]
307, n. 56	: <i>yo</i> 'jāmi for <i>yo</i> jāmi	[128.28]
308, n. 57	: <i>ṛcāprastāvam</i> for <i>ṛcā</i> prastāvam	[129.2]

308, n. 58	: <i>purastātstobham</i> for <i>purastāt</i> stobham	[129.2]
308, n. 59	: <i>rūpājāmi</i> for <i>rūpā</i> jāmi	[129.9]
308, n. 60	: <i>sarvam</i> for <i>sarve</i>	[129.8]
308, n. 61	: <i>nidhanājāmi</i> for <i>nidhanā</i> jāmi	[129.8]
310, n. 67	: <i>tatsthānam</i> for <i>tasthānam</i>	[130.8]
311, n. 68	: <i>'tasthānāni</i> for <i>tasthānāni</i>	[130.14]
313, n. 10	: <i>jayate</i> for <i>jīyate</i>	[131.9]
317, n. 14	: <i>om</i> ā3tharvāṇo for <i>o3rvāṇo</i>	[132.34]
318, n. 24	: <i>ya</i> etām na vigāyanti for <i>ya</i> etām vigāyanti	[133.19]
318, n. 26	: <i>yad</i> o vā for <i>yado</i> ovā	[133.22]
320, n. 30	: <i>ardhukam</i> ? for <i>ṛddhukam</i>	[134.5]
320, n. 31	: <i>na</i> gāyed for <i>gāyed</i>	[134.7]
321, n. 32	: <i>hāsyaitābhyām</i> for <i>hāsyai</i> tābhyām	[134.22]
322, n. 3	: <i>tasmin</i> nu for <i>tasminn</i> u	[135.4]
322, n. 7	: <i>sāmābhigīyate</i> for <i>sāmabhir</i> gīyate	[135.10]
323, n. 12	: <i>brahmavarcasam</i> hi svarah / <i>sa</i> yan nidhanam svaram upaimi . . . instead of <i>brahmavarcasam</i> hi svaram upaimi	[135.26]
323, n. 14	: <i>ārohanti</i> for <i>ārohati</i>	[135.35]
325, n. 20	: <i>eṣa</i> for <i>eṣu</i>	[136.16]
327, n. 27	: <i>yo</i> 'śānte for <i>ye</i> śānte	[137.8]
329, n. 30	: <i>vijahātu</i> for <i>nijahātu</i>	[137.29]
330, n. 31	: <i>pūrnāmukhenāpradhūnvan</i> ? for <i>pūrnāmukhena</i> pradhūnvan	[137.32]
330, n. 33	: <i>udgāteṭi</i> for <i>udgātā</i> 'iḥ' iti	[137.35]
331, n. 42	: <i>ūnonārambhaṇaḥ</i> for <i>ūno</i> nārambhaṇaḥ	[138.15]
334, n. 57	: <i>aśanāyā</i> for <i>aśayā</i>	[139.17]
334, n. 58	: <i>svāsarāyīṣu</i> ? for <i>svāsarārdhiṣu</i>	[139.20]
335, n. 60	: <i>vyavasāyayann</i> for <i>vyavasāyann</i>	[139.24]
335, n. 61	: <i>māśācitam</i> for <i>bhāśācitam</i>	[139.25]
335, n. 62	: <i>hoyilā</i> instead of <i>offnakārīnām</i> oyiḷā	[139.27]
335, n. 63	: <i>ūrdhvām</i> for <i>ūrdhvam</i>	[139.27]
335, n. 63	: . . / <i>nitatām</i> eveḷām . . instead of . . . nitatāmeva / iḷām . . .	[139.28]
336, n. 7	: <i>hovācāprameyo</i> for <i>hovāca</i> prameyo (?)	[140.26]
337, n. 6	: <i>evaīke</i> for <i>evaite</i>	[140.19]
339, n. 12	: <i>anucaṣṭe</i> for <i>anuvaste</i>	[141.2]
340, n. 16	: <i>annaṃ</i> for <i>antaṃ</i>	[141.15]
344, n. 19	: <i>saṃtasthānayor</i> for <i>saṃtiṣṭhānayor</i>	[143.5]
344, n. 18	: <i>imam</i> for <i>iyam</i>	[143.6]
344, n. 19	: <i>ākuveta</i> / <i>tam</i> evojjigīṣet for <i>ākuvetaṃ</i> evojjigīṣet	[143.6–7]
345, n. 11	: <i>apasalīm</i> for <i>apasalair</i>	[143.21]
346, n. 15	: <i>asaṃmito</i> for <i>asaṃmite</i>	[143.26]
346, n. 17	: <i>vāva</i> mukha for <i>vāvamubdha</i>	[143.32]
347, n. 18	: <i>aruṣkṛtā</i> for <i>ariṣkṛtā</i>	[144.4]
349, n. 12	: <i>abhyudite</i> 'py for <i>abhyuditāpy</i>	[144.26]
349, n. 13	: <i>hāparam</i> for <i>hāvaram</i>	[144.27]
350, n. 3	: <i>somo</i> for <i>somam</i>	[145.1]
351, n. 4	: <i>vāvedam</i> for <i>vedam</i>	[145.16]
351, n. 1 (VI.7):	<i>ṛcāmithunībhavati</i> for <i>ṛcā</i> mithunībhavati	[145.18–19]
351, n. 2 (VI.7):	<i>yann</i> ādāyeyād for <i>yan</i> nādāyeyād	[145.19]

351, n. 4 (VI.7):	<i>mā rtvik syād ya for mār̥tvijyasyādya</i>	[145.19]
351, n. 5 (VI.7):	<i>tam prati sadaso viyutya for tam pratisadaso 'piyutya</i>	[145.20]
352, n. 4 :	<i>sadevaṃ / for sadevaṃ . . .</i>	[145.27]
352, n. 13 :	<i>parilīpsetāpi for parilāpsetāpi</i>	[145.33]
353, n. 5 :	<i>huto for 'huto</i>	[146.9]
353, n. 6 :	<i>bhasma ca for camasaṃ ca</i>	[146.10]
354, n. 5 :	<i>dikṣita for yad dikṣita</i>	[146.24–25]
354, n. 5 :	<i>kimcit for kimcit kam</i>	[146.26–27]
354, n. 6 :	<i>vapāyā for vapāyām</i>	[146.30]
355, n. 10 :	<i>sa nyaṅgaḥ for samnyaṅgaḥ</i>	[147.6]
355, n. 12 :	<i>yā for vā</i>	[147.11]
355, n. 13 :	<i>chṛtaṃ for chritam</i>	[147.13]
356, n. 2 :	<i>āyatana for āyata</i>	[147.26]
357, n. 1 :	<i>janayai for janaye</i>	[147.33]
358, n. 6 :	<i>avadhiṣmahi for avadhiṣmābhi</i>	[148.13]
358, n. 9 :	<i>prāyaccham for prayacchan</i>	[148.16]
358, n. 11 :	<i>garam for bharam</i>	[148.24]
360, n. 3 :	<i>dabhyante 'thāparāḥ for darghyaṃ tathāparāḥ</i>	[149.7]
360, n. 4 :	<i>pratidhiyanta iti for pratidhiyantīti</i>	[149.8]
360, n. 5 :	<i>etad dha for etad dhi</i>	[149.8]
361, n. 9 :	<i>'nupratighnate for 'nupratihate</i>	[149.20]
361, n. 10 :	<i>mūrchatī ? for rcchyati</i>	[149.20]
363, n. 2 :	<i>etābhir vyāhṛtibhiḥ should be deleted</i>	[150.14]
364, n. 3 :	<i>vedā for devatā</i>	[150.20]
364, n. 4 :	<i>grhītvā vā hare (or harāmi) for grhītvā 'vāharam</i>	[150.21]
364, n. 4 :	<i>ā vā hare (or harāmi) for ā vāhara</i>	[150.23]
364, n. 5 :	<i>prāyaścittam for prāyaścittim</i>	[150.23]
364, n. 7 :	<i>mā hauṣīr for mahauṣīr</i>	[150.24]
364, n. 8 :	<i>pravaṇo for prāṇavo</i>	[150.23]

I. AGNIṢṬOMA (JB. 1, 66–178)

W. Caland-V. Henry, *L'Agniṣṭoma*, Paris 1906–1907 [= CH]; A. Hillebrandt, *Ritual-Litteratur. Vedische Opfer und Zauber*, Strassburg 1897, 124–134 [= *Ritual-Litteratur*]; A.B. Keith, *Religion and Philosophy of the Veda*, Cambridge (Mass.) 1925, 326–332; P.V. Kane, *History of Dharmaśāstra*, II, 2, Poona 1941, 1133–1203; *Srautakośa* II, Sanskrit Section, Part I (ed. C.G. Kashikar), Poona 1970; English Section, Part I–II (ed. R.N. Dandekar), Poona 1973–1982; J.F. Staal, “The Twelve Ritual Chants of the Nambudiri Agniṣṭoma”, *Pratidānam* (Fel. Vol. F.B.J. Kuiper), The Hague 1968, 409–429; *Agni: The Vedic Ritual of the Fire Altar*, I, 579–686.

PB. 6–8, 7; ṢaḍvB. 1–2; JSS. 1, 8–18; LSS. 1–2; DSS. 1–6.

I. 1. *The morning service (and general introduction)* (1, 66–115)

I. 1. 1. *Introductory chapters* (1, 66–81)

I. 1. 1. 1. *Explanation of the name Agniṣṭoma/Jyotiṣṭoma* (66)

TS. 7, 1, 1, 1; 7, 1, 2, 1; PB. 6, 3, 6; 10, 2, 2; 16, 1, 6.

Agni is the generative¹ light (*jyoti*) among the gods, the Virāj the light (among the metres, the Virāj is the light of speech).² In Agni it (i.e. the Agniṣṭoma)³ ends. It is (also) correlated with the Virāj⁴. Therefore this (sacrifice) is called the Jyoti (*ṣṭoma*)⁵. Two Stomas (lauds) draw the (chariot of the) morning pressing, like sight and breath, two Stomas draw the midday pressing, like hearing and the two arms, two Stomas draw the afternoon pressing, like the middle and the foundation (i.e. the two feet)⁶.

With light in the form of the exclamation *him*⁷ the gods gave light to the Trivṛt (Stoma)⁸, (which is) splendour obtained by wisdom⁹. With the Trivṛt splendour they gave light to the Fifteenfold (Stoma), (which is) force and strength¹⁰. With the Fifteenfold (Stoma), with force and strength they gave light to the Seventeenfold (Stoma), (which is) offspring, cattle and procreation¹¹. With the Seventeenfold (Stoma), with offspring, cattle and procreation, they gave light to the Twenty-onefold (Stoma), (which is) support¹².

Thus each Stoma continually places light in another Stoma¹³. Therefore it is called a Jyotiṣṭoma. And because the one Stoma¹⁴ leads the other Stoma to a (new) pressing, it is called a Jyotiṣṭoma. And because the sacrifice, when it is chanted through to the end, correlates with the Virāj¹⁵—and the Virāj is light (*jyoti*)—therefore it is called a Jyotiṣṭoma.

I. 1. 1. 2. *The mythical origin of the rite* (67-69)

Caland, *Das Jaiminīya-Brāhmaṇa in 'Auswahl' [= Auswahl]*, Amsterdam 1919, 14-15; Oertel, *Transactions Connecticut Academy of Arts and Sciences* [= TCAAS] 15 (1909), 175-180; 196-201; K. Mylius, *Älteste indische Dichtung und Prosa*, Leipzig, 1981, 133-134.

TS. 7, 1, 1, 2-6; PB. 6, 1.

67. This sacrifice which corresponds to man is not handicapped (lit. "yoked with a single horse")¹. If one undertakes it with a wish, this wish becomes fulfilled for him. For with a (chariot which is) not handicapped, one goes where one wants to go².

When Prajāpati created the creatures, he created them by means of the Agniṣṭoma. He created them by means of the tenth laud of the Agniṣṭoma and the tenth³ month of the year. By means of the twelfth laud of the Agniṣṭoma he enclosed them and by means of the twelfth month of the year. Therefore the mammals bear their foetuses during ten months. They bring forth in the course of the eleventh. No female passes the twelfth month (of pregnancy), for she⁴ is enclosed (i.e. limited in the duration of her pregnancy) by this.

Of them who had been enclosed⁵ the he-mule escaped⁶. Running after him he took his seed away. This he smeared on the ass, then on the mare, then on the (other) animals, then on the plants. Therefore the ass doubly impregnates, therefore the mare is doubly impregnated. Therefore animals may produce a double offspring (i.e. twins). Therefore, even if the plants are not anointed (with ghee), they light up (in the fire)⁷. Therefore the mule is not to be given (as a Dakṣiṇā) on the sacrificial straw⁸. For he escaped and ran off⁹. And because his seed has been taken away and he has no offspring. He may be given on the occasion of the Stotra of the Śoḍaśin sacrifice. For the Śoḍaśin is the excessive one among the Stotras¹⁰; the mule is the excessive one among the mammals. Thereby he places something excessive with something excessive, for the sake of the correspondence of the sacrifice.¹¹ He who knowing thus sings the Sāmans of the Agniṣṭoma brings forth offspring fit to be born at that moment¹² and keeps together those who have been born¹¹. The Agniṣṭoma is the best sacrifice, it is Prajāpati's sacrifice. He who knows thus obtains the best and most excellent position¹³.

68. Prajāpati (and nothing else) existed here¹⁴ in the beginning. Now Prajāpati was the (vital) power mind¹⁵. He desired: "May I become manifold. May I procreate. May I become abundant". He created from his top, from his head¹⁶, the Trivṛt laud, the Gāyatrī metre, the Rathantara melody, the deity Agni, the human being Brahmin, the animal goat. Therefore the Brahmin has the Gāyatrī as his metre and Agni as his deity. And therefore also he is the head of the creatures. For he (Prajāpati) created him from the head.

He desired: "May I procreate". He created from both his arms and from his breast the Fifteenfold laud, the Trīṣṭubh metre, the Bṛhat melody, the deity Indra, the human being Kṣatriya, the animal horse. Therefore the Kṣatriya has the Trīṣṭubh as his metre and Indra as his deity. And therefore also he displays his force with his arms. For he (P.) created him from his two arms, from his breast, from his force.

He desired: "May I procreate".

69. He created from his belly, from his middle, the Seventeenfold laud, the Jagatī metre, the Vāmadevya melody, the deity All-gods, the human being Vaiśya and the animal cow. Therefore the Vaiśya has the Jagatī as his metre and the All-gods as his deity. And therefore he is always intent on producing (procreating). For he (P.) created him from his belly, from his generative organ.

He desired: "May I procreate". He created from his two feet, from his support, the Twenty-onefold laud, the Anuṣṭubh metre, the Yajñāyajñīya melody, no deity at all, the human being Śūdra and the animal sheep. Therefore the Śūdra has the Anuṣṭubh as his metre and the landlord as his deity. And therefore he desires to earn his living by washing feet. For he was born from the support (feet) of Prajāpati.

With this creation Prajāpati created the creatures. He who thus knows this becomes abundant with offspring and with cattle. Therefore they praise this sacrifice, the Agniṣṭoma, as being the best. For it is the sacrifice of Prajāpati.

I. 1. 1. 3. *The raising of the Udumbara pillar* (70-72)

CH, 94-97; Śrautakośa II, 1 (English Section), 309-312; (Sanskrit Section), 164-174; Bodewitz, *Sternbach Felic. Vol.*, Lucknow 1979, 77-82; Staal, *Agni*, I, 579-583.

PB. 6, 4; JSS. 1, 6; LSS. 1, 7; DSS. 2, 3.

70. Prajāpati distributed his strength for the creatures¹. Then the Udumbara tree came into existence. The Udgātṛ is related to Prajāpati², the Udumbara is related to Prajāpati. One elects the other priests, but not the Udgātṛ. When the Udgātṛ through his first act takes hold³ of the Udumbara pillar, he thereby elects himself for the function of priest by means of his own deity. He takes hold of it (with the formula): "I place you in the seat of life⁴, in the shelter of the helping one⁵, in the heart of the ocean⁶. Salutation to the ocean, salutation to the eye of the ocean⁷. May Yonorvan (?) not leave me⁸." When he says: "I place you in the seat of life" (Āyu)—Āyu is the sacrifice—its place is made here. When he says: "In the shelter of the helping one"—the sacrifice helps⁹—a shelter is made here in the form of the Sadas hut. That he says: "In the heart of the ocean"—the heart is in the middle of the trunk (of a living being)—therefore the Udumbara pillar is erected¹⁰ in the middle of the

Sadas hut. When he says: "Salutation to the ocean, salutation to the eye of the ocean"—the ocean is speech, the eye of the ocean is mind—he thereby utters a salutation to these two vital powers¹¹, when he is on the verge of performing his priestly function¹². When he says: "May Yonorvan not leave me"—Yonorvan is the Sāman—he thereby utters a salutation to the Sāman, when he is on the verge of performing his priestly function¹². The Sāman does not carry him away. He does not come to distress which is connected with the Sāman. He who knowing thus utters a salutation to the Sāman does not fall short of (the duty of correctly singing) the Sāman. He who criticizes him, comes to distress.

71. The Sadas hut is Prajāpati's belly¹³. The Udumbara wood is strength (life-sap)¹⁴. When the Udumbara pillar is erected¹⁰ in the middle of the Sadas hut, one thereby places food, life-sap, in the middle (i.e. belly) of the creatures¹⁵. Therefore the eating of food gives satisfaction in the middle (i.e. belly)¹⁶. Therefore people become hungry, when this (pillar) is made (of wood which is) mouldered¹⁷. They become, however, prospering . . .¹⁸.

They consider: "Should there be touched or not¹⁹ (i.e. should the Udgātṛ touch the pillar or not while singing the Sāman)?" Everything here is animated (i.e. has a soul). If indeed now someone shows as it were (by taking hold of it) that his desire is directed towards²⁰ food, this (food) hates him very much. If he should touch (the pillar which means food), he would blow away²¹ the food. If he should not touch, he would deprive himself of the food. Indeed touching (the pillar) there should be sung²² (by the Udgātṛ) in a very free way (hardly 'touching' the verse on which the Sāman is based)²³. One does not blow the food away; one does not deprive oneself of the food.

The Sāman is the food of the gods²⁴, the Udumbara is life-sap. When the Udgātṛ leans²⁵ on the Udumbara pillar, he thereby places the food of the gods, the life-sap, in the Sāman. Therefore the gods eat rather²⁶ most, when the sacrificial service is performed with a Sāman.

72. The Udgātṛ is Prajāpati²⁷, the Udumbara pillar is life-sap. As such this Prajāpati allots life-sap, food, to the creatures, because he is leaning²⁵ on the life-sap (because he has recourse to life-sap). The Udgātṛ sings with his face directed to the north (because the Udgātṛs are connected with the northern deities)²⁸. Thereby he apportions life-sap to the northern quarter. The Prastotṛ sings sitting with his face directed to the west. Thereby he apportions life-sap to the western quarter. The Pratihatṛ sings sitting with his face directed to the south. Thereby he apportions life-sap to the southern quarter²⁹. The other priests perform their functions directed to the east. Thereby they apportion life-sap to the eastern quarter. Therefore this quarter, being the strongest of the quarters and affording the best livelihood, is fa-

voured by most people³⁰. When, therefore, people fall into³¹ absence of livelihood, they go east. For this is favoured by most people as the strongest of the quarters and as affording the best livelihood.

Now they say: "[If the Udgātṛs (admittedly) are connected with the northern deities, (one may ask then):]²⁸ "For what reason do they (i.e. the Udgātṛ and his assistants) perform their functions distributed over the quarters?"³² One should say: "In order to honour³³ the quarters, in order to please³⁴ the quarters. Therefore food is found in all the quarters".

He should offer over the Udumbara pillar with the formulas: ["Support heaven, fill the air, fasten the earth with your lower part"³⁵. "Let Dyutāna, the son of the Maruts, erect you with the stable support of Mitra and Varuṇa"³⁶] "Heaven and earth, be pleased with ghee"³⁷. "Make the crops bear good grains, hail"³⁸.

I. 1. 1. 4. *The placing of the Dronakalaśa and the chanting of the Viśvarūpā verses (73-76)*

CH §130 (Dronakalaśa) and §120 (Viśvarūpā); *Śrautakośa* II, 1 (E.S.), 385-386; 430; (S.S.), 242-244; Caland, *Auswahl*, 15-16; Oertel, *JAOS* 23 (1902), 326-328; Staal, *Agni*, I, 601.

PB. 6, 5; ṢaḍvB. 1, 4; JSS. 1, 8; LSS. 1, 8, 5-16; DSS. 2, 4, 6-24.

73. Prajāpati created the creatures. He also wished to create Agni, from his mouth. Agni, loathing from his mouth and running upwards, pushed his skull¹ upwards when he was created. The gods and the seers together came to this (skull) and said: "This skull which has been pushed off (from the head) should not be lost. Let us think about it what we can do with it²". They said to Bṛhaspati³: "Use it as (*dronakalaśa*) cup for the Soma". Bṛhaspati said: "It is horrible, so to say, it is unclean, filthy (impure)⁴ and raw". They said: "We make it clean, pure and cooked". "Give it to me". "Yes". They gave it to him. He received it with the formula: "I receive you at the instigation of god Savitṛ with the arms of the Aśvins and with the hands of Pūṣan"⁵. Thereby he received it with the limbs of the gods. Having received it he purified it with the mantras: "Let the Vasus purify you with the Gāyatrī, you who procure good offspring and increase of riches. Let the Rudras purify you with the Trīṣṭubh metre, you who. . . . Let the Ādityas purify you with the Jagatī metre, you who. . . ." Thereby he purified it with the metres and the gods. Having purified it (i.e. the *dronakalaśa* cup) he (i.e. the Udgātṛ)⁶ places it behind the axle (of the Havirdhāna cart) reciting: "You are connected with Bṛhaspati, with the forest tree, you are the head of Prajāpati, the surpassing (?)⁷ vessel". That he says "You are connected with Bṛhaspati" is because Bṛhaspati received it in the

beginning. That he says: "connected with the forest trees" is because they (actually) produce it from trees. That he says: "You are the head of Prajāpati" is because this was the head of Prajāpati. That he says: "the surpassing⁷ vessel" is because this vessel surpasses (the duration of use of) the other vessels. Because this vessel is used first and discarded last, therefore it surpasses (the duration of) the other vessels. He who knows thus obtains a vessel (i.e. plenty) of fortune.

Having placed it beyond the axle he sings the Gāyatra melody on the Viśvarūpā verses⁸.

74. "Homage to the Pitṛs who have taken their seats before⁹, homage to those (priests) who jointly have taken seat". "I yoke speech which has a hundred feet; I sing (the Sāman) that has a thousand paths¹⁰, which consists of the Gāyatrī, the Triṣṭubh, the Jagatī, which is the concentration¹¹ of all forms which the gods have made their abodes".

That he says "Homage to the Pitṛs who have taken their seats before"—indeed the Pitṛs used to sit there before—thereby he pays¹² homage to them now. By saying "Homage to those who jointly have taken seat" he pays homage to those brahmins with whom he takes seat in order to act as a priest. By saying "I yoke speech which has a hundred feet" he actually yokes (i.e. starts to employ) speech which has a hundred feet. When he says "I sing (the Sāman) which has a thousand paths" he thereby sings the yoked speech which has become consisting of thousand paths. When he sings "which consists of the Gāyatrī, the Triṣṭubh, the Jagatī",—for those are the three pressings—then he places these (pressings) in himself. When he says: "which is the concentration of all forms"—for the sacrifice is all forms—he thereby brings together the sacrifice. When he says: "(which) the gods have made their abode" he thereby makes the sacrifice connected with the gods.

75. Kusbhinda¹³, the son of Uddālaka acted as an Udgātṛ at Soma sacrifices¹⁴. The sons of the Kaśyapas said about him: "Who now¹⁵ is this mischievous man who performs the office of the Udgātṛ in our presence? Come, let us cry him down". They sat down near the place where Stotras are sung with the intention to cry him down. He said: "Homage (to you) o Brahmins. I have just concentrated (or: completed)¹⁶ the sacrifice before the morning-recitation by means of the Gāyatra melody sung on the Viśvarūpā verses. Just as some one who drives cattle¹⁷ may bring together the weak and the tired, we bring together this body of the sacrifice". They arose and drove away saying: "Homage there must be to this Brahmin. He knows it". For him who knows thus, the sacrifice becomes performed in concentrated form before the morning recitation by means of the Gāyatra Sāman sung on the Viśvarūpā verses.

76. ¹⁸Now they say with regard to this: "O Adhvaryu, after the singing

of what laud did the Hotṛ recite the morning recitation?" "We have done what is our work" he said; "ask the Hotṛ". "O Hotṛ, after the singing of what laud did you recite the morning recitation?" "We have done what is our work" he said; "ask the Udgātṛ". "O Udgātṛ, after the singing of what laud did the Hotṛ recite the morning recitation?" "We have done what is our work" he said; "we have sung what there should be sung here". If they should say to him: "You have sung darkness and not lights" he should say: "I did sing the lights and not the darkness. The R̥c is a light, the Sāman is a light, the deity is a light. These lights did I sing. Let me pierce you with the evil of darkness". And he pierces them with the evil of darkness.

I. 1. 1. 5. *The pushing forwards of the Droṇakalaśa* (77-78)

CH §130; *Śrautakośa* II, 1 (E.S.), 421-431; (S.S.), 257-260
PB. 6, 5; JSS. 1, 9; LSS. 1, 9, 20-26; DSS. 3, 1, 18-23.

77. They (i.e. the Udgātṛ and his assistants) sit down behind (the axle) with their faces directed towards the east. Thereby they obtain speech in front of themselves. If they were to sit down before (i.e. to the east of) the axle with their faces directed towards the east, they would produce speech behind themselves. Their speech would become failing.

Speech ran away from the gods. She entered the trees. It is she¹ who is present (i.e. makes noise) in the axle. When they push forwards the Droṇakalaśa beneath the axle, he (i.e. the sacrificer) thereby obtains divine speech. The Udgātṛs push forwards the Droṇakalaśa beneath the axle for the function of Udgātṛ². Thereby he excludes the hating rival from this world. They take away the strainer³ (from the Droṇakalaśa) above the axle⁴. He who knows thus thereby excludes the hating rival from yonder world.

One should not touch the axle. If one should touch the axle, one would smear⁵ glory on the rival. He pushes (it) forwards between the two wheels. Therefore that which is between the two wheels of a cart affords the best livelihood⁶. Therefore it is useful to yoke (the ox) between two yoke pins.

78. The Vasus pushed forwards this (Droṇakalaśa) in the beginning. They became tired. They summoned the Rudras. Then the Rudras pushed it forwards. They became tired and they summoned the Ādityas. Then the Ādityas pushed it forwards. He pushes it forwards with the formulas "The Vasus must push you forwards with the Gāyatrī metre. The Rudras must push you forwards with the Triṣṭubh metre. The Ādityas must push you forwards with the Jagatī metre". Thereby he pushes it forwards in accordance with the pushing forwards⁷ of the gods. Or he should push it forwards with the formula "I push you forwards at

the instigation of god Savitr with the arms of the Aśvins and with the hands of Pūṣan⁸. Thereby he pushes it forwards with the limbs of the gods. Bṛhaspati pushed it forwards in the beginning. He was deprived of his form (or: beauty) and spiritual lustre. He thought: "What is the expiation for this?". He discovered it to be in the Droṇakalaśa. He touched it saying: "You are protecting the body. Protect my body. You are procuring lustre. Procure lustre for me. You are giving life. Give life to me. You are giving physical strength. Give physical strength to me". Thereby he makes the body swell with that part of it with which it had become diminished on that occasion. With the same formulas the Udgātṛ touches (the Droṇakalaśa): "You are protecting the body. Protect my body. You are procuring lustre. Procure lustre for me. You are giving life. Give life to me. You are giving physical strength. Give physical strength to me"⁹. Thereby he makes his body swell with that part of it with which it had become diminished on that occasion. There are two things here: the Brahmin class and the Kṣatriya class. Both belong to the Droṇakalaśa¹⁰. He who knows thus gets into his power both the Brahmin and the Kṣatriya classes.

I. 1. 1. 6. *The pushing of the Droṇakalaśa on the pressing stones*
(79-80)

CH §130; Śrautakośa II, 1 (E.S.), 421-431; (S.S.), 257-260;
PB. 6, 6, 1-5; JSS. 1, 9; LSS. 1, 10, 1-16; DSS. 3, 2, 1-21

79. Having put the pressing stones (with their thick ends) joined (litt. "face to face") he touches them with the formula "You swift falcons, offspring of cosmic order, children of Prayut¹, summits of the mountains, lead hither for us the hero, by whom we are in great numbers supported in our livelihood, who makes imprecations and is blameless himself, who imprecates others"². For him is born a hero who makes imprecations and is blameless himself, who imprecates others.

He pushes the Droṇakalaśa on (the pressing stones saying) "I push myself here on spiritual lustre"³. If he has a king (as sacrificer) who has become expelled, he should put the pressing stones (with their thick ends) unconnected, silently push the Droṇakalaśa on (them) and shaking it down⁴ he should push it off to the left, saying "I push off here so and so away from his people"⁵. Saying "I overthrow here his monarchy"⁶ he should turn the Droṇakalaśa upside down. Having put the pressing stones (with their thick ends) joined he should take the name of his (own) king (for whom he sacrifices) and place the Droṇakalaśa on (them) saying: "I push so and so on his people"⁷. The one (king) becomes expelled, the other comes into power. If now this (king) having come into power does not respect him, he (i.e. the priest)

should desire: "he should become besieged ("isolated")⁸ on this very spot within (his kingdom)". Having put the pressing stones (with their thick ends) unconnected and having silently pushed the Droṇakalaśa on them he should place the pressing stone which is called *upāṁśusavana* (i.e. used for pressing the silent draught)⁹ on it, saying: "Here I push the people¹⁰ on so and so". The people overcome him, because his might is waning and he is bereft of his support (subjects)¹¹. If he should discover him (as the cause of his distress) and have recourse to him with the words "I have hereby deputed to this brahmin, whatever I proclaim¹² here to him in an official announcement"¹³, he (the priest) should put the pressing stones (with their thick ends) joined and should push the Droṇakalaśa on (them, saying) "I push so and so on his people". He is master of his own men, his own men respect¹⁴ him, his neighbouring rival¹⁵ becomes expelled.

80. The Droṇakalaśa is the royal power¹⁶, the pressing stones are the peoples (or: the people)¹⁷. If the Droṇakalaśa should be unsteady, the royal power would be unsteady. Consequent upon¹⁸ this (royal power) the peoples, consequent upon (the unsteadiness of) the people the sacrificer¹⁹, consequent upon (the unsteadiness or weakness of) the sacrificer his subjects (become weak). He fixes it with the formula "May the two divine bowls (i.e. heaven and earth)²⁰ protect you; sit down on a steady seat; sit down for sap and pith"²¹. The two divine bowls are these two worlds, the steady seat is this earth. By means of these worlds he thereby fixes it. (As to) "Sit down for sap and pith": (the words) "for sap" mean rain; what grows after the rain, that is (denoted by) "for pith". This he thereby obtains.

I. 1. 1. 7. *The wiping of the Droṇakalaśa with the strainer.*

Explanation of the colour of the strainer. The spreading of the strainer and the addressing of the stream of Soma (80 continued-81)

CH § 130-131; Śrautakośa §II, 2 (E.S.), 452-453; II, 1 (S.S.), 273-275; Oertel, JAOS 26, 190 ff.

PB. 6, 6, 6-19; JSS. 1, 9; LSS. 1, 10, 17-24; DSS. 3, 2, 22-34

80. Svarbhānu¹, one of the Asuras, struck the sun with darkness. The gods and the Seers tried to cure him. They said to Atri: "O, Seer, ward off this (darkness)". "Yes" (he said). Atri warded it off. They said: "He who found light for us, when we were struck by darkness, to his share light must fall". Therefore gold is presented to a descendant of Atri². Formerly gold weighing a hundred Manas used to be given. But nowadays they give how much soever. Gold forsooth is light everywhere. He who knowing thus gives gold to a descendant of Atri obtains light everywhere.

81. What he repelled first, became a black sheep. What he repelled the second time, became a grey sheep. What he repelled the third time, became a reddish sheep. If (the priest) should wish: "May he (the sacrificer) become worse", he should insert a black thread in his strainer. Indeed he becomes worse. And if he should wish: "May he become neither worse nor better", he should insert a grey thread in his strainer. He becomes neither worse nor better. And if he should wish: "May he become better, may he obtain lustre", he should make his strainer reddish³. He becomes better and obtains lustre. For even therein something of the nature of the sun is present⁴.

Having taken away this (strainer) between the two poles of the cart he wipes (the Droṇakalaśa, saying) "let the Vasus wipe you clean with the Gāyatrī metre. Let the Rudras wipe you clean with the Triṣṭubh metre. Let the Ādityas wipe you clean with the Jagatī metre"⁵.

Then he spreads out the strainer with the fringe towards the north with the formula which contains the word strainer "Your strainer, o Brahmanaspati, is spread out", in order to obtain goods⁶. For a sacrificer who wants to go to heaven with "The strainer of the glowing one is spread in heaven" and with "The speckled (bull) stepping in front has caused to shine the dawns"⁷ for someone who desires offspring. He should spread out (the strainer) with all (the three verses) in order to obtain all these aims.

He pours king (Soma) on (the strainer) and addresses him with the verses "Purify yourself, you with good form, and come to our manifestations which are dear to the gods"⁸; "Thrice you have purified yourself for the gods, thrice for the Ādityas⁹, thrice for the Aṅgirasas. Purify yourself for me with the fourth formula with which you have purified yourself for Bṛhaspati"¹⁰. "Purify yourself for us, for the benefit of cattle, people and horses, for the benefit, o king (Soma), of the plants"¹¹. He becomes beneficent for the Udgātṛ, beneficent for the sacrificer, beneficent for the (sacrificer's) subjects (or: the offspring).

The Adhvaryu while drawing the new grain draught (*āgrayanaḡraha*) produces the sound *him*. Thereby the (introductory) *himkara*¹² has been made. Now the Udgātṛ sings the Gāyatra consisting of one verse: "In the highest it was produced by you, the plant"¹³. 'Upwards'¹⁴ he conveys the oblation from here to the gods. With (the second pāda) "I take (the Soma) which is in heaven to earth" he makes the rain flow down from heaven. He makes the two worlds associated¹⁵(?). These two worlds have abundance (of food) agreeably to his wish¹⁶. For him who knows thus these two worlds have abundance (of food) agreeably to his wish.

I. 1. 2. *The Bahiṣpavamāna* (1, 82-104)

CH §134; *Śrautakośa* II, 2 (E.S.), 454-469; II, 1 (S.S.), 276-291; Staal, *Pratidānam*, 413; 416-417; Agni, I, 602-605; Fujii, "The Bahiṣpavamāna ritual of the Jaiminīyas", *Machikaneyama Ronso* (Osaka, 1986), 2-25.

JB. 1, 245-250; 315-321; PB. 6, 7-10; ṢaḍvB. 2, 1-3; JSS. 1, 10-11; LSS. 1, 11-12; 2, 1; DSS. 3, 3-4; 4, 1.

I. 1. 2. 1. *The slow moving (sarpaṇa) to the Out-of-doors Pavamāna laud* (82-86)

CH §134 b-c; *Śrautakośa* II, 2 (E.S.), 454-458; II, 1 (S.S.), 276-278; Oertel, *Roots and Verb-Forms*, 100-101 (1, 82); Caland, *Auswahl*, 16-17 (1, 85)

PB. 6, 7; JSS. 1, 10; LSS. 1, 11, 2-18; 1, 12, 1-6; DSS. 3, 3, 11-27; 3, 4, 16-21

82. They perform the cruel part so to say of the sacrifice, when they kill king Soma with the pressing stones in the Havirdhāna shed and then move slowly (litt.: creep) to the Out-of-doors laud¹. "What is the expiation for this?" they say. They should touch water. Water is a means of appeasing everything². Thus he appeases it with water. In the beginning Speech slowly moving³ to the out-of-doors *pavamāna* laud was (too) lazy⁴ for this march. Prajāpati said to her: "I will make a share⁵ for you. Move". Going to move⁶ slowly to the out-of-doors *pavamāna* laud he⁷ should sacrifice an oblation (muttering): "May I be pleasing to Speech, pleasing to the lord of speech. O divine Speech, what of your speech is sweetest⁸, in that you may place me. Hail to Sarasvatī"⁹. If he should offer with "To Sarasvatī hail" (i.e. reversing the position of *svāhā* "hail"), he would close in Sarasvatī, (i.e.) Speech, with the exclamation *svāhā*. When he offers with "Hail to Sarasvatī", he places Speech after *svāhā*. With her, not¹⁰ being closed in, he extends¹¹ (sets up, performs) the sacrifice. For the sacrifice is extended upwards by means of speech. Or he should offer with "Bekurā by name you are, sent out for the divine work; be auspicious (and) easy to be regulated for us, a realized wish for the sacrificer, hail"¹². Bekurā is Speech. Speech is Brahman. Thereby having offered an oblation to Speech, to Brahman, he moves slowly (and) does not suffer any injury.

83. Those who slowly move to the out-of-doors *pavamāna* laud go to the forest as it were. A Rakṣas demon or an other destructive demon¹³ may probably¹⁴ kill them. And (therefore) he offers a second oblation (with the formulas) "The Sun-god must protect me from demons from heaven, the Wind(-god) from those from the intermediate space, the Fire from those from earth, hail"¹⁵. Having intrusted himself to these overlords of these worlds, he slowly moves (to the out-of-doors laud and) does not suffer any injury. When Prajāpati emitted the sacrifice, he emitted it in the Havirdhāna. Having been emitted it moved north-

wards. On that occasion¹⁶ having obtained it here¹⁷ they praised it. At the moment when having gone northward¹⁸ they praise with the Out-of-doors laud, they thereby praise after having obtained the sacrifice.

He who knows the divine swift horse (*vājin*), becomes possessed of strength (or: booty) (*vājin*). The divine swift horse is the sacrifice. Even if indeed someone mounts a normal (litt.: human) horse without appeasing and stroking¹⁹ it, it injures or destroys him. How much more if he should mount a divine horse without appeasing and stroking it.

84. The Adhvaryu slowly moves forward taking a bunch of grass (*prastara*). He (i.e. the Udgātṛ) accompanies him with the formula "Hereby I stroke (or: cleanse?) the divine horse"²⁰. He mounts the (divine horse which is) stroked (cleansed?) and appeased (and) does not suffer any injury.

Those who act as an Udgātṛ for a Soma sacrifice, take up their abode²¹ in the domain of the gods. Even if indeed someone takes up his abode without²² notifying the human owner of a field, he injures him or chases him away. How much more if he should take up his abode without notifying the divine owner of the field. He says: "O Soma, sing as a chanter, as a chanter sing, O Soma"²³. Soma is the divine owner of the field. Having notified Soma, the divine owner of the field, he acts as an Udgātṛ (and) does not suffer any injury. "On my behalf for glory, on my behalf for spiritual lustre, on my behalf for food, on my behalf for wealth, on my behalf for prosperity, on my behalf for procreation, for the wealth of subjects (or: descendants), for the prosperity of the subjects, for the procreation of the subjects, for the kingship of king Soma, for my leadership of the clan"²⁴.

Grāva Maitreya said: "What shall I obtain by singing for the one and what for the other?"²⁵. Thereby he meant to say then (that he uttered the formulas in the following form): "O Soma, sing as a chanter, as a chanter sing, O Soma, (i.e. obtain by singing) this or that for such and so". All these wishes become fulfilled for him. When the Dhiṣṇya fires are disposed, these are extended as divine (i.e. symbolic or magic) snares. He who not²⁶ knowing them enters upon (the Mahāvedi), gets entangled in them. The room between the Āgnīdhra and the Cātvalā is the door of the sacrifice. Through this he enters upon (the Mahāvedi)²⁷, through this (same) he goes out (for the Bahiṣpavamāna). The Vedi is Dhā by name. Entering upon (it) he should say: "You are the holder (*dhā*). Make welfare (*sudhā*) for me. May we sing here the Udgītha in good health and being vigorous"²⁸.

85. When they slowly move to the Out-of-doors laud after having drawn draughts (of Soma) inside the Havirdhāna, they thereby continue life²⁹ and move to heaven. They move in a continuous movement (i.e.

holding on to each other)—heaven forms a continuum³⁰ as it were (with the earth)³¹—for the sake of the continuity between heaven (and earth) and in order that heaven does not become separated. They move stooped forward³². Heaven is "upbank"³³ so to say from here. Just as someone who goes upwards against the bank is stooped forward, so it is. (This is done) in order to reach heaven and not to get into trouble on one's way³⁴.

The Adhvaryu, the breath of the sacrifice, moves first. If they should become separated from him, they would become separated from life; they would become destroyed. The Prastotṛ, the head of the Sāman, moves second. If they should become separated from him, they would suffer a capital injury. The Udgātṛ, who is associated with all the gods and who is to be identified with Prajāpati, moves third. If they should become separated from him, they would suffer the complete loss of all their property. The Pratihartṛ moves fourth, since he is connected with one fourth of the Sāman. If they should become separated from him, they would have to pay for this with one fourth part of themselves. The sacrificer moves fifth. The sacrifice is fivefold³⁵, the domestic animals (or: the victims) are fivefold³⁵. If they should become separated from him, they would become separated from sacrifice and cattle.

86. The Brahman priest moves sixth. There are six metres³⁶. By means of the metres he thereby wards off evil in the form of the Rakṣas. Brahman is this all. In that the Brahman priest is at the rearward, thereby one wards off the Rakṣas with the Brahman and moves to heaven. They move (to the Out-of-doors laud) with a bunch of grass. The bunch of grass (*prastara*) is the sacrificer³⁷, the subjects are the sacrificial grass (of the Vedi, the Barhis). When they hold the grass (and shake it) over and over the Barhis, they thereby push the sacrificer on his subjects. Therefore the sacrificer is (placed) over the others, his subjects.

If he should throw down (the Prastara) on (the Vedi), the sacrificer would reach heaven and become separated from this world. If he should throw (it) beyond (the Vedi), he would be firmly established in this world and become separated from heaven.

As to this they say: "The wife is the half³⁸ of the sacrificer. In that she is outside the Vedi, thereby he does not become separated from this world. (So) he may throw it down (on the Vedi)³⁹. After all it also happens that there is no wife. Moreover, even if there should be a wife, he should partly throw down upon (the Vedi) and partly beyond (it). In that he throws upon (it), thereby he (the sacrificer) will reach heaven, in that he throws beyond (it), thereby he does not become separated from this world.

I. 1. 2. 2. *The Out-of-doors laud* (87-89)

CH §134 d-h; *Śrautakośa* II, 2 (E.S.), 459-469; II, 1 (S.S.), 278-291; Staal, *Pratidānam*, 413; 416-417; *Agni* I, 602-605; Caland, *Auswahl*, 17-19 (1, 87; 89); Ghosh, *Fragments*, 1 ff. (1, 88).

PB. 6, 7, 24; 6, 8; JUB. 1, 1-9; JŚS. 1, 11; LŚS. 1, 12; DŚS. 3, 4, 16-38.

87. In the beginning the sun was here on earth on the spot where the Cātvalā is situated here, the fire was in yonder world. The one (i.e. the sun) heated everything here. The gods were afraid of being burnt by the other¹. They said: "This one here (i.e. the fire) will burn everything here (in heaven). Let us exchange the two"². They took the one (the sun) from here with three (verses of the Bahiṣpavamāna); from the intermediate space with three; with three they made it go to heaven. Then it heated away (i.e. upwards). They saw this last syllable which contains the meaning hither³. Thereby they made it directed hither. Since then it gives heat here hither. With the same syllable containing the meaning hither (or: here) they placed the fire in this world. If he should wish that the sacrificer reaches heaven, he should chant after having made him look at the Cātvalā. He takes him away from here with three (verses), from the intermediate space with three and with three he makes him go to heaven. The sacrificer will reach heaven. However, he runs the risk of dying prematurely, for⁴ they sing the laud on verses which are thitherward (i.e. without returning or repetition)⁵. As soon as⁶ they have chanted the laud with all the verses he should first recite the last verse (the ninth) and then the preceding (or nearer, i.e. the eight) and then the preceding, (i.e.) all of them hither directed. As to this they also say: "By all means this is a coming down again, but he (the sacrificer) sacrifices with the wish to reach heaven". Because there is there (in the original thitherward chanting of the verses) a final syllable which contains the meaning hither, therefore he does not become separated from this world.

88. They chant the last (verse) provided with syllables of the Rathantara⁷. The Rathantara is this world⁸.

Prajāpati created the creatures. Having been created they completely besieged him on all sides looking for food⁹. He created food for them by means of the Hiṃ-sound. By means of the Om-sound (the syllable Om) he prevented the created (food) from going away. The Udgātṛ is Prajāpati. The creatures looking for food completely besiege him here on all sides. For them he creates food by means of the Hiṃ-sound. If, after having made the Hiṃ-sound, he should not¹⁰ pronounce (the syllable) Om, the food would go away¹¹. If he should utter the Sāman first, power would go to the Kṣatriya class, for the Sāman is the Kṣatriya

class¹². If he should utter the Rc first, power would go to the people, for the Rc is the people¹³. He¹⁴ utters the Yajus formula first. The Yajus is the class of the Brahmins¹⁵. Thereby he produces spiritual lustre. (He says:) "*bhūr bhuvah svar*. I shall make honey. I shall produce honey. There will be honey¹⁶. (Bring us)¹⁷ prosperity, prosperity, refreshment, nourishment". That he says, "*bhūr, bhuvah, svar*", that is the Brahman class, the Yajus. That he says "I shall make honey"—honey is offspring—thereby he makes offspring. That he says "I shall produce honey", thereby he produces (offspring). That he says "There will be honey", thereby he makes this (offspring) reach wealth¹⁸. That he says "Prosperity, prosperity"—prosperity is man's property¹⁹, prosperity is his house, prosperity is his offspring, prosperity is cattle—thereby he obtains this. That he says "refreshment, nourishment"—rain serves for refreshment and what grows after the rain serves for nourishment—thereby he obtains this.

89. He should chant after having arranged Prajāpati²⁰. He who chants after having arranged Prajāpati, to him he (P.) is favourable²¹. (He mutters:) "The quarters (*diśas*), the *pradiśas*, the *vidiśas*, the *uddiśas*, the *diśas*"²². Prajāpati is these quarters. Thus having arranged Prajāpati, he chants. He (P.) is favourable to him who knows thus.

Kapivana Bhauvāyana used to say: "Do they really come to (i.e. participate in) a sacrifice who take part in the *prasarpaṇa* (towards the Sadas) without drinking something of god²³ Soma or who (even) drive off on their chariot after the conclusion of the Out-of-doors laud?²⁴". He should address that Brahmin among those present at the Bahiṣpavamāna whom he may regard to be pure with the words "Give me your hand"²⁵.

Having thereby invited (all of them) he should recite: "The Soma drink of the gods here at this sacrifice, on the sacred grass, on the Vedi, of this we eat"²⁶. Whether one drives off or not, all the same god Soma has been consumed by him.

The animals of the forest live here (i.e. outside the Vedi, where the Out-of-doors laud is chanted). Because they chant the Out-of-doors laud in the forest, therefore the forest animals go to the forest. They chant the laud on verses which are thitherward. Therefore the forest animals are driven away from the one forest to the other. They chant the laud on verses of one form²⁷. Therefore the forest animals are of one colour. The last syllable contains the meaning "hither". Therefore they find (once in a while) a single forest animal²⁸ in the village and they bring to the village one that has been killed in the forest.

After having chanted the laud they walk northwards²⁹. Thereby they make the sacrifice go to heaven. They raise their arms. Thereby they

place the sacrificer in heaven. Thereby they do something which is against normal order in that they make a mortal go to immortality. They lose their beauty and lustre. If now someone else stands up one should hold on to him who stands up and follow in standing up. One does not lose beauty and lustre and does not suffer any injury.

He should know what will be the future. When these people³⁰ should be running away, then he may know: "My property will run away, for this Udgātṛ has sung in such a way". And if they should be calm so to say, then he may know: "My property will remain calm, for this Udgātṛ has sung in such a way". This is a means of knowing it.

I. 1. 2. 3. *The verses of the out-of-doors laud: various aims* (90-96)

PB. 6, 9, 10; KṣudraS. 1, 1, 1-3.

90. (The tristich beginning) "Sing, o men, a song on (*upa*) this (World)"¹ he should take as opening who desires to obtain a village², prosperity and offspring. On this earth, forsooth, they sing a song here. On (upon: *upa*)³ this earth is everything here. On this earth he is productive in offspring and cattle who knows thus. Men are the divine clans, Soma is the nobility. Thereby he obtains the people and the nobility. (He sings) "which longs for the god"⁴. Thereby he honours all the gods without a break.

(The tristich beginning) "With the produced fluid, which crosses the waters (*aptur*) . . . (the gods have come)"⁵ he should take as opening who desires offspring. Offspring is something additional⁶ to oneself. In addition to himself he reproduces himself with offspring and is productive in cattle. He should take the same opening who.⁷. For having reached (*āptvā*) one who is *aptur*⁸ of this earth, i.e. one who is superior, he becomes more wealthy.

(He sings) "Bursting (forth) (,) with cows (,) adorned"⁹. Sacrifice is bursting with cows—for sacrifice is cattle—, adorned¹⁰. Thereby he obtains sacrifice and cattle. (He sings) "The gods have come to the drop of Soma". Soma is the sacrificer¹¹, the lauds are the gods. The laud makes him go to heaven.

91. (The tristich beginning) "Be clarified as the foremost of speech"¹² he should take as opening who desires the highest position. Prajāpati created the creatures. Having been created they did not respect him. He desired: "May I obtain the highest position among these creatures". He saw this opening. He sang the laud with it. Thereupon he obtained the highest position among these creatures. He who knows thus, obtains the highest position among his own men. Moreover a Stotra verse which begins with "Be clarified" is a fortunate verse. There is sung a laud by him with a fortunate Stotra verse.

He who knows a divine (i.e. symbolic) couple procreates with a (biological) couple. (The words) "Be clarified" and "of speech" are a divine couple. He who knows thus procreates with a (biological) couple.

This is the opening of all the three Sāmans: "be clarified" of the Vāmadevya, "of speech" of the Rathantara, "the foremost" of the Bṛhat. There is sung a laud by him with the opening of all Sāmans.

(He sings) "O Soma, with your wonderful refreshments". Soma is the wonderful among the gods. He becomes rich in¹³ Soma, the wonderful among the gods, and he is productive in offspring.

(He sings) "In order to win all the powers of inspiration". Thereby he obtains every visionary power.

92. (The tristich beginning) "Be clarified, o juice, when you, the bull, have been pressed out"¹⁴ he should take as opening who desires to obtain a firm footing among foreign people¹⁵. For on account of the words "Make us renowned among the people"¹⁵ there arises renown for him among foreign people¹⁵. (He sings) "When you, the bull, have been pressed out". There is so to say a bull, a progenitor, a ruler in that community in which there is prosperity. He who knows thus appears as a bull, as a progenitor, as a ruler in that (foreign) community in which he lives.

Everybody is hostile against someone who strives to prosper among foreign people. (He sings) "Repel all hostilities". Thereby he repels all hostilities for himself.

(The tristich beginning) "Become clarified by this stream"¹⁶ he should take as opening for someone¹⁷ who wishes to begin a combat. (He sings) "by which the cows may come hither, the cows of an other people, towards our houses". He who wishes to begin a combat, wishes to take the cattle of an other people. He (actually) takes the cattle of foreign people.

He who wants to go after rewards¹⁸, should take the same opening. He who goes for rewards, wants to take the cattle of an other people. He who knows thus takes the cattle of an other people and the cattle of an other people fall to his share.

(The tristich beginning) "Agni, you purify the lives"¹⁹ he should take as opening for someone who is diseased. His body enters into the fire, his breath into the wind. By means of fire which purifies (or: blows)²⁰ he connects body and breath (soul). The same opening they should take, if someone among those who have been consecrated, dies²¹. Those are so to say regarded as unclean and impure among whom somebody dies after they have become consecrated. He makes them clean and pure with the fire which purifies.

The same opening he should take—

93. —who desires spiritual lustre. Agni is the Brahmin among the

gods. By means of Agni, the Brahmin among the gods, he obtains spiritual lustre.

The same opening he should take who bewitches. Agni is the Brahmin among the gods. By means of Agni, the Brahmin among gods, he lays low the one whom he hates.

The same opening he should take who longs for food. For by singing "Assign us strength and freshness" he obtains freshness and strength on this earth.

The same opening he should take who becomes bewitched. For he who bewitches, treats someone as an enemy or wishes to do wrong, is a mischievous demon. Singing "Ward off the evil demon far away" he thereby wards off far away the hating evil rival and keeps him down.

(The tristich beginning) "By fiercely shining lustre"²² he should take as opening who desires spiritual lustre. The Gāyatrī is fiercely shining²³. The Gāyatrī is spiritual lustre²⁴, the Trīṣṭubh is energy and force²⁵, the Jagatī is procreation. Possessing spiritual lustre, energy and force²⁶ he becomes productive²⁷ with offspring and cattle who knows thus. (He sings) "With loudly sounding splendour the Soma (draughts) are bright and mixed with milk". The bright Soma (draughts) are the sacrifice, mixed with milk are the cows. Thereby he obtains the sacrifice and cows.

(The tristich beginning) "In accordance with his traditional splendour"²⁸ he should take as opening whose father or grandfather may be more important than himself and who considers himself to be lower. He obtains the lustre belonging to his father and grandfather.

(He sings) "The shameless have milked the brilliant (milk)". The brilliant (milk) is the sacrifice, the shameless are the cows. Thereby he obtains the sacrifice and cows.

(He sings) "The milk from the R̥ṣi who grants a thousand". He becomes possessing milk and a strong son who grants a thousand, is born to him.

94. (The tristich beginning) "These drops (of Soma) have become poured out"²⁹ he should take as opening for many sacrificers who sacrifice together³⁰. By the word "these" he addresses them with a view to pre-eminence and superiority³¹. He makes them having an equal share by means of a verse which is characterized by this (equality on account of the plural "these"). An equal blessing of the sacrifice falls to their share.

When Prajāpati created the creatures, he created them by means of this opening. (Saying) "these" he created the gods, (saying) "have become poured out" the human beings, (saying) "drops" the Pitṛs, (with) "through the strainer" the draughts (of Soma) (with) "the

coursers" the lauds, (with) "all" the Ukthas, (with) "towards the riches" he decorated them with fortune, after they had been created. He who knowing thus sings with this opening, becomes Prajāpati and creates creatures. And he decorates them with fortune, after they have been created.

(The tristich beginning) "The price-winning ones were let loose"³² he should take as opening for three sacrificers who sacrifice together. He makes them having an equal share by means of a verse which is characterized by this (equality on account of the plural which denotes the winners). An equal blessing of the sacrifice falls to their share. (He sings) "The Soma (juices), longing for cows and horses". Thereby he obtains cows and horses for them. (He sings) "The brilliant coursers, for the sake of the hero". Brilliant is the sacrifice, a hero is offspring. Thereby he obtains for them the sacrifice and offspring.

(The tristich beginning) "Both of you are lords of the celestial light"³³ he should take as opening for two sacrificers who sacrifice together. By means of a verse which is characteristic he makes them having an equal share. An equal blessing of the sacrifice falls to their share.

95. (He sings) "Two lords of cattle, as rulers cause our thoughts to overflow". Indra and Soma desired: "May we obtain sovereignty and supremacy over all the creatures". They both together saw this opening. They sang the laud with it. Thereupon they both reached sovereignty and supremacy over all the creatures. He who has praised with this opening reaches sovereignty and supremacy over his own men.

(The tristich beginning) "For Indra, accompanied with the Maruts, o juice"³⁴ he should take as opening for a noble man. The noble man belongs to Indra, the clans to the Maruts. Thereby they make the people following the class of the noble men. Therefore the people obeys the class of the noble men.

Or (he sings as opening) "Who overpowers and does not become overpowered himself"³⁵. He overpowers and does not become overpowered himself. (He sings) "Who kills the enemy when he attacks". In an attack in which only one of the two parties comes off worst³⁶, he kills the enemy. The enemy is not able to make a stand. (He sings) "Become clarified, o conqueror of thousands". He who conquers everyone, is victorious. He who has praised with this opening, becomes victorious.

96. (The tristich beginning) "He becomes purified, warding off the despisers"³⁷ he should take as opening for someone who becomes calumniated. Unpleasant despisers form the company of him whom they calumniate. He wards off the wicked despisers. (He sings) "He, Soma, (warding) off the envious". For the envious form the company of him whom they calumniate. (He sings) "going to the place of rendezvous of

Indra". He whom they calumny is without power (*anindriya*) and without senses (*adeva*). Hereby they make him powerful (*indriyavat*) and in the full possession of his mental faculties (*sadeva*)³⁸.

He should take an opening which is connected with Agni and Varuṇa³⁹ for someone who is diseased and suffering from a lingering disease. He who is diseased and suffering from a lingering disease is seized by Agni and Varuṇa. By Agni he frees him from Agni's fetters, by Varuṇa from Varuṇa's.

A verse consisting of shorter pādas in which one pāda is longer, or consisting of longer pādas in which one pāda is shorter, he should take as opening who desires to use small bait-fish in order to catch the big fishes⁴⁰. Thinking "The bigger longs for⁴¹ the smaller" he tries to get the bigger by means of the (bait consisting of the) smaller⁴². He who knows thus, obtains the bigger by means of the smaller.

(The tristich beginning) "This immortal god"⁴³ he should take as opening whoever desires "May I become at once the chief among my own people, may I reach glory". (Singing) "this (one)"⁴⁴ he addresses him⁴⁵ with a view to pre-eminence and superiority. At once he becomes the chief among his own people and reaches glory. There is, however, a chance that in his offspring there will not be born⁴⁶ someone else who is such a hero. For the language (of the verse) addresses him saying as it were "this one, not someone else". This is, however, not thus. He says "immortal god". He is not a god and he is mortal to whom, being a hero, there is not born a strong hero. And he is a god, he is immortal, to whom, being a hero, there is born a strong hero. To him being a hero there is born a strong hero. He forms a continuity with his offspring and there is not a break between him and his offspring.

I. 1. 2. 4. *The out-of-doors laud: the modifications at the singing of the Gāyatrī verses called Dhūrs, their mythical origin and explanation* (97–104)

Caland, *Auswahl*, 19 ff. (1, 97–99); O'Flaherty, *Sex and Violence*. Chicago 1985, 51–52; Fujii, *Machikaneyama Ronso*, Osaka 1986, 22, n. 19.

JB. 1, 259–273; 315–321; ṢaḍvB. 2, 1–3; LŚS. 7, 12, 1–7; 7, 13, 13.

97. The gods and the Asuras were at strife¹. The gods created a razor-edged Vajra²: man. They hurled him at the Asuras. Having dispersed³ the Asuras he came back⁴ and turned against the gods⁵. The gods became afraid of him. Having taken hold of him they broke him into three pieces⁶. Having been broken into three pieces he nevertheless resurrected. They took hold of him and inspected him. Then they saw that divine powers, i.e. the metres⁷, had entered into man. They said: "These divine powers, the metres, have entered into this man. Having

lived a meritorious life in this world with⁸ sacrificing and liberality⁹, asceticism and good deeds he will follow us (and reach heaven)". They said: "Let us act so that he does not follow us". "Let us equip him with evil". They equipped him with the following evil.¹⁰

98. sleep, lassitude¹¹, anger, hunger, passion for gambling, passion for women¹². These evils are associated with man in this world. (Saying) "If someone will overcome this and will try to do some good in this world, o Agni, than you shall try to destroy it in this world" they placed Agni (fire) in this world, Vāyu in the intermediate space and Āditya in heaven.

¹³Ugradeva Rājani used to say: "It is not me who has hostile intentions against man, but the three highest gods, whom I hear to be hostile¹⁴. For hostility is every time shown to him against whom these gods have hostile intentions". "And the gods do not behave in a hostile way against him who knows thus and they want to injure him who wishes to injure someone who knows thus."¹⁵

The gods said: "Let us cause to fall (*dhūrvāma*)¹⁶ the Asuras with those very divine powers, the metres, which have entered into man".

99. Through the Gāyatrī they snatched away their breath,¹⁷ through the Triṣṭubh their sight, through the Jagatī their hearing, through the Anuṣṭubh their speech. They caused them to disappear from this world through the Gāyatrī, from the intermediate space through the Triṣṭubh, from heaven through the Jagatī, from the cattle¹⁸ through the Anuṣṭubh. They caused them to disappear from the whole universe. Then the gods got the upper hand and the Asuras were lost. He who knows thus gets the upper hand and his hateful rival is lost.

Because the gods caused the Asuras to fall (*adhūrvan*) therefore the Dhūrs¹⁹ are called Dhūrs (*tad dhurām dhūstvam*). He who knows thus causes his hateful rival to fall.

When Prajāpati created the creatures he created them with the Dhūrs. He poured out seed (*retas*) with the Retasyā verse²⁰, he produced breath with the Gāyatrī, sight with the Triṣṭubh, hearing with the Jagatī and speech with the Anuṣṭubh. With the Pañkti²¹ he added the trunk (*ātman*) to it. Having become Prajāpati he creates creatures (or: offspring) who knowing thus sings with the Dhūrs.

100. He sings the Retasyā verse. Thereby he emits seed. He sings without interruption. Seed is non-interruption (of the lineage)²². He sings the first two verses in a secret way²³. Seed is something secret. He does not 'touch' the verse on which the Sāman is based (i.e. he sings in a very free way, so that the verse is hardly recognizable)²⁴. If he should touch the verse, he would cut off his seed²⁵ (i.e. make him childless).

He sings the verse with three 'raisings'²⁶. By means of the first raising he acquires the exhalation, with the second the inhalation, with the third

the respiration (*vyāna*)²⁷. He sings the verse with three raisings. He acquires himself with the first raising, his wife with the second, his offspring with the third. He sings the verse with three raisings. He mounts this world with the first raising, the intermediate space with the second, heaven with the third. He who knowing thus sings the verse with three raisings becomes victorious with regard to the world of the rival²⁸.

He who wishes to annihilate the world of the rival should sing the verse with two raisings. Soon²⁹ his hating rival becomes lost and he obtains glory himself. However, he runs the risk of dying prematurely. For he parts with the (life) breaths³⁰, (when he parts with) the verse of three protractions. He should try to do so that he obtains a complete life (time). He should try to annihilate the world of the rival by other means. He should indeed sing the verse with three raisings. He should not utter the sound *Hiṃ*. If he should utter the sound *Hiṃ*, which is a thunderbolt, he would split the seed³¹.

101. As to this they say: "With the sound *Hiṃ* Prajāpati created food for the creatures. If he were not to utter the sound *Hiṃ*, the creatures would become hungry. He should utter the sound *Hiṃ* (singing) *abhāyi dāyivam o yā hiṃ kṣate bhūr*³². In that he does not utter the *Hiṃ* sound with a following Visarga *ā*³³, he does not³⁴ split the seed and he does not become excluded from the sound *Hiṃ*". Now they also say as to this: "On account of this (leaving out of *ā* behind the *Hiṃkāra*) the seed becomes weaker³⁵ and the *Hiṃ*-sound harder³⁶. Or one could no doubt³⁷ split this (seed) with a hair³⁸. He should think the *Hiṃ*-sound mentally³⁹ at the moment when normally it has to be pronounced. Thereby he does not split the seed and he does not become excluded from the *Hiṃ*-sound". He makes *bhūḥ* the Nidhana⁴⁰. When in the beginning Prajāpati spoke, he spoke: *bhūḥ*. (Thereby) he created this earth. In that he makes *bhūḥ* the Nidhana (finale), thereby he firmly places this seed in the earth and thereby he also makes it go to development (*bhūti*).

102. ⁴¹He sings the Gāyatrī. The Gāyatrī is breath⁴². He intertwines two of its syllables⁴³. Thereby he intertwines exhalation and inhalation. Therefore exhalation and inhalation mutually intertwined go to and fro among the creatures with unweakened strength. He makes *sat*⁴⁴ the Nidhana. *sat* is the breath⁴⁵. Thereby he obtains a firm support in breath.

He sings the Triṣṭubh. The Triṣṭubh is sight. He makes two of its syllables manifest⁴⁶. Thereby he places the two eyes. Therefore the two eyes are yoked as it were as a couple⁴⁷. He makes *jyotiḥ*⁴⁸ the Nidhana.

He sings the Jagatī. The Jagatī is hearing. He makes four of its syllables manifest. Thereby he places the hearing: two cavities of the ear

and two shells of the ear⁴⁹. Therefore, remaining on one and the same place, one hears (the sounds of) all the respective quarters of space. Even going away one hears people speak behind⁵⁰ (oneself). He makes *iḷā* the Nidhana. The *iḷā* ("holy libation") is cattle⁵¹. Thereby he obtains a firm support in cattle.

He sings the Anuṣṭubh. The Anuṣṭubh is speech. He sings pushing against it so that it turns in this direction⁵² in order that speech may not run away. If he should sing pushing it away so that it turns away, he would blow away speech. Speech would run away from him. When he sings pushing against it so that it turns in this direction he thereby places speech in himself.

He sings two of its Pādas expressed (*nirukta*) and unexpressed (*anirukta*). They eat with the expressed part of speech; its unexpressed part is something to live on⁵³. He who knows thus eats with *vāc* and lives on it⁵⁴. If he should sing it expressedly, the creatures would talk and not remain silent. And if he should sing unexpressedly, the creatures would remain silent and would not talk. Because he sings two Pādas expressedly and unexpressedly, people talk and remain silent. He makes *vāc* the Nidhana, Brahman is speech (*vāc*). Thereby he obtains a firm support in speech, i.e. in Brahman.

He sings the Pañkti. The Pañkti is the seasons. He makes six of its syllables manifest. There are six seasons⁵⁵. Thereby he obtains a firm support in the seasons.

103. Now they say: "They produce a strife for the metres when they use all the metres in singing, whereas the morning pressing belongs to the Gāyatrī. People become quarrelsome". If he should wish: "May the subjects thrive in peace", he should not sing the Dhūrs with various metres⁵⁶. (However, by leaving out the Dhūrs) he would make the sacrifice without a head⁵⁷ and he would unjustly receive Dakṣiṇās. The sacrificer gives the Dakṣiṇās thinking: "Let him make Brahman"⁵⁸. He should try to act so that he does not make the sacrificer's sacrifice headless and that he does not unjustly receive Dakṣiṇās. He should indeed sing on different metres. However, if wishing to pick out a particular metre out of another (i.e. out of the Gāyatrī) he does not succeed in doing so, then he gets into trouble. If⁵⁹ he is not able to discern the Retasyā while singing (the Gāyatrī), he becomes without seed himself and seedless children are born to him. If he is not able to discern the Gāyatrī in his song, he becomes liable to destruction himself and his children are born dead. If he is not able to discern the Triṣṭubh while singing, he becomes blind himself and his children are born blind. If he is not able to discern the Jagatī while singing, he becomes deaf himself and his children are born deaf. If he is not able to discern the Anuṣṭubh while singing, he becomes tongueless (mute) and his children

are born mute. If he is not able to discern the Paṅkti while singing, the seasons become disturbed. If he should not expect to be able to discern them in his song he should sing them in a mystic way. In both ways the Retasyā is sung⁶⁰.

⁶¹104. Singing the Gāyatra he should fix his mind⁶² on the earth after the Gāyatrī has been chanted. He should breathe in and out⁶³. He makes *sat* the finale. Thereby he sings it⁶⁴ in a mystic way.

Singing the Gāyatra he should fix his mind on the intermediate space after the Triṣṭubh has been chanted⁶⁵. He should try to look with his eyes. He makes *jyotis* the finale. Thereby he sings it in a mystic way.

Singing the Gāyatra he should fix his mind on the quarters and cattle after the Jagatī has been chanted. He should try to listen with his ears. He makes *ilā* the finale. Thereby he sings it in a mystic way.

Singing the Gāyatra he should fix his mind on heaven after the Anuṣṭubh has been chanted. Singing with his voice he makes *vāc* the finale. Thereby he sings it in a mystic way.

Singing the Gāyatra he should fix his mind on the seasons, after the Paṅkti has been chanted. Thereby he sings it in a mystic way.

Here he sings the last strophe of three verses quickly. This strophe is procreative. Quickly he reproduces himself with offspring and is productive with cattle who knows thus. When Prajāpati created the creatures he created them with this very strophe. Saying *pavamānasya te kave vājin sargā asrṅṅsata*⁶⁶ he created with every *sarga* (creation or form of the root *srj*) which occurred in the verse. And he also created with *asrgram vāre avyaye*⁶⁷. He became afraid that after having been created they would become scattered away. With this verse: *acchā samudram indavaḥ*⁶⁸ he surrounded (them) on all sides with the ocean. They did not become scattered away. (He sings) *agmann ṛtasya yonim ā*⁶⁹. The safe place of order (*ṛtasya yoni*) is the house.⁷⁰ On the strength of⁷¹ this syllable (*ā*) people who have been born here go away and come back (*ā*) here (i.e. in the house).

I. 1. 3. The Ājya-lauds (105-110)

CH, 236-238; 243-244; 247-248; 261-262; Śrautakośa II, 2 (E.S.), 591-594; 600; 607; 613; (S.S.) 328-332; 336-337; 340-342; 345-347; Staal, *Pratidānam*, 417-419; Agni I, 626-632; Caland, *Auswahl*, 21-25 (1, 105-109).

JB. 1, 253; 312; 318-319; PB. 6, 8, 12-16; 7, 2; JSS. 1, 15; LSS. 2, 5, 18-21; 2, 6, 4-12; DSS. 5, 1, 23-27; 5, 2, 9-19.

105. The gods and the Asuras contended for these worlds, for this universe. The gods desired: "May we win¹ these worlds and gain the victory over the hostile Asuras"². They conceived these Ājya lauds. They used them as lauds. By means of them they won these worlds.

They won this world with the laud relating to Agni, the intermediate space with the laud relating to Mitra and Varuṇa, yonder world (heaven) with the laud relating to Indra and the quarters of space with the laud relating to Indra and Agni. Because they won (*ājayan*), therefore the Ājya lauds are called the Ājyas. He who knows thus wins these worlds and gains victory over his hating rival.

The gods said: "Let us divide these (lauds)". They did not agree on the distribution. They said: "Let us compete in a chariot-race for them and make the mountain³ the turning-post". Because they said "Let us compete in a chariot race for them" (*ājim eṣām ayāma*), therefore there is a second explanation of the name Ājya. Moreover, because they made the mountain the turning-post, therefore that (mythical) mountain is called a stick (*kāṣṭha*)³.

106. When they started, the forces seemed to be equally distributed⁴. Agni was the first of them to win a race, then Mitra and Varuṇa and thereupon Indra. There was still one race to win. Then Indra realized: "Agni will win this". He said: "If⁵ one of the two of us will win, then it must be shared by us". "All right". Then Agni won. It was shared by them (so that) the one had one and a half Stotra and the other one and a half. Sacrifice is sacred to Indra and Agni⁶. He who thus knows these victories of the gods, becomes victorious in case he wishes: "May I become victorious".

As to this they say: "If all the Ājya Stotras have the same finales, whereby is variation (or: non-incest) (*ajāmi*)⁷ produced⁸. "They have different deities" one should say; "thereby inbreeding is avoided". And also he should say: "Because they have different forms, thereby too".

These (Ājyas) are animals. Because they sing these Ājya lauds inside the Sadas, therefore the domesticated animals have their abodes inside the village⁹. (They sing) on verses which are thitherward (i.e. without repetition) and (thereupon) constantly returning (i.e. repeating)¹⁰. Therefore the domesticated animals go out (for food)¹¹ in the morning and return in the evening¹². They sing the laud on verses which have different forms. Therefore the domesticated animals have different forms (or: colours)¹³. They sing the laud on verses which have different deities. Therefore the domesticated animals go separately each to their own houses¹⁴ at night.

107. The gods and the Asuras were fighting a long time without reaching a final victory. All here belonged to the Asuras and with the gods was only one syllable (*akṣara*): speech (*vāc*) (or: one thing which is imperishable: speech). Agni said: "I have conceived this (namely) how I shall win this (or: here)". They said: "Say it". He said: "Having engaged this all in battle¹⁵ with the Akṣara we must attack¹⁶ in single combats with pole to pole¹⁷ (*dhurādhuram*)". Because he said: "Having

engaged this all in battle with the Akṣara we must attack in single combats with pole to pole", therefore the Ājyadhūrs are called Ājyadhūrs¹⁸. Having engaged this all in battle with the Akṣara they attacked in single combats with pole to pole. They gained the victory over them. He who knows thus gains the victory over his hating rival.

If he should sing the other Dhūrs (i.e. those of the Bahiṣpavamāna) on different metres, he also has to sing the Ājya Dhūrs on different metres. He who knowing thus should say: "I engage you in battle with the Imperishable (akṣara)" to the inimical clan in case two clans have become engaged in battle, gains the victory over this clan.

¹⁹The gods said: "Let us divide these (lauds)". They did not agree on the distribution. They said: "Let us compete in a chariot-race for them [and make the mountain the turning-post". Because they said: "Let us compete in a chariot race for them" (ājim eṣām ayāma), therefore there is a second explanation of the name Ājya. Moreover, because they made the mountain the turning-post, therefore also the mountain is called a stick (kāṣṭha)]¹⁹.

108. They (ran this race) for these (Ājya lauds) (and) started once for all of them (i.e. they contended for all the four Ājya lauds in one race²⁰). Agni was in the lead among them. Then his axle broke just before he had reached the finish²¹. The wheel of his chariot fell off . . . but kept turning round (?)²². Having seen this they said of him: "He will become the most respected to whom others have to give their tribute, for his evil took a favourable turn". He who knowing thus turns over (i.e. overthrows the power of a king or authority?), becomes the most respected among his own people and the one who receives their tributes. Moreover they make his misfortune turn into fortune.

Agni having won drove off. Then Indra said to him: "It should be shared by both of us". He (A.) said: "No". (I. said:) "What one of the inmates of a common house obtains, that belongs to all of them together²³. It should be shared by both of us". He (A.) said: "No". Then he (I.) said: "Look at me". He looked at him. He said: "You have looked at me in order to make up our dispute. Now it has become shared by both of us". "I will share indeed (and signify my choice by throwing a look)" he (A.)²⁴ said, "but only with those people, at whom I myself wish to look on every occasion". "No" he (I.) said; "you have looked at me on this occasion²⁵ (and you did so) in order to make up our dispute. It must be shared by both of us".

109. The two (said): "Let us refer it to arbitrage". They put their case (or: this question) before Prajāpati²⁶. Prajāpati said: "It was indeed in order to make it up that you²⁷ did look at him. It has become shared by both of you". "All right". Then it was shared by both of them. One and a half Stotra was for the one and one and a half for the other²⁸.

Mitra and Varuṇa, who in fact are inbreathing and outbreathing, left the animals, because they felt slighted²⁹ (thinking:) "if we are neglected, then the animals will not breathe (anymore)". The animals were lying down, not breathing, but puffing and blowing. Then they told these two (i.e. Indra and Agni): "Mitra and Varuṇa, inbreathing and outbreathing, have left³⁰ the animals. They lie down, not breathing, but puffing and blowing. They both came running on and said: "Our animals must breathe by means of both of you". "Not with both of us as long as we are neglected" they said. Then they arranged it³¹ for these two that there was also an Ājya (Stotra) destined for Mitra and Varuṇa. Thereupon the animals breathed through these two. He who knows this victory of Agni, becomes victorious, if he desires "May I win here". And he who knows this obtaining of one half by Indra, obtains one half, if he wishes "May I obtain one half". And he who knows this accommodation³¹ of Mitra and Varuṇa (by Indra and Agni who arranged one Ājya Stotra for them), for him everything becomes favourable³¹, if he wishes "May it become favourable for me here".

110. These Ājya (lauds) are all connected with Indra and Agni. They chant the (first) laud on verses belonging to Agni. Thereby it is connected with Agni. The metre is a Gāyatrī. Thereby it is connected with Agni³². The Stoma is the fifteenfold. Thereby it is connected with Indra³³.

They sing this (Ājya) laud which is connected with Indra and Agni (the third time) on verses which belong to Indra. Thereby it is connected with Indra. The metre is Gāyatrī³⁴. Thereby it is connected with Agni. The Stoma is the Fifteenfold. Thereby it is connected with Indra.

They sing this (Ājya) laud which is connected with Indra and Agni (the fourth time) on verses which belong to Indra and Agni. Thereby it is connected with Indra and Agni. The metre is a Gāyatrī. Thereby it is connected with Agni. The Stoma is the Fifteenfold. Thereby it is connected with Indra.

Therefore this (fourfold Ājya Stotra) is connected with Indra and Agni. Indra and Agni together form the deity of sacrifice. Thereby he gives sacrifice a firm foothold in its own deity at the morning libation of Soma.

I. 1. 4. *The Gāyatra Sāman chanted in the Out-of-doors laud.* (1, 111-115)

PB. 7. 1; DŚS. 3, 4, 12-15

111¹. Prajāpati produced the creatures. He produced them without breath. By means of this (Gāyatra) Sāman he made breath for them. The Gāyatra is breath². He who knows thus reaches a complete lifetime.

After they had obtained breath the Rakṣas demons persecuted them. Singing this Sāman he rescued them. Because singing (*gāyan*) he rescued (*atrāyata*) therefore the Gāyatra is called Gāyatra. He who knows thus rescues himself from all evil³. It should be chanted in a rising tone⁴—Heaven is high—in order to reach heaven. It should be chanted in three sections⁵—there are three worlds here—in order to obtain these three worlds. It should be chanted with three ‘raisings’⁶—there are three breaths: *prāṇa*, *apāna*, *vyāna*—for the sake of the continuity of these⁷. For him who knows thus exhalation, inhalation and circulation within the body (*prāṇa*, *apāna*, *vyāna*) form a continuous process. It should be chanted in three sections—there are three worlds here—in order that these worlds are continuous (and not separated from each other)⁸. For him who knows thus these three worlds form a continuity⁹.

112. They say: “Something which is sacred to the Pitṛs is not to be undertaken¹⁰ by him”. Now this is sacred to the Pitṛs for him, namely that he makes his breath stop¹¹. If he might prematurely become deprived of breath¹², he has to take breath¹³ in the middle of the verse. The verse is breath, the Gāyatra is breath. Thereby he infuses¹⁴ breath in the middle of breath.

If, however, he should actually become deprived (of breath before the end of the Gāyatrī)¹⁵, he must chant the words *prāṇa*, *apāna* and *vyāna*. The word *prāṇa* is two syllables, *apāna* is three and *vyāna* is three. That amounts to eight. The Gāyatrī is eight-syllabic. Thereby he does not become deprived of the Gāyatrī.

There should not be retired to the forest¹⁶ in the middle of a Sāman. He who retires to the forest in the middle of the Sāman, either loses all his property or dies. That one begins¹⁷ after the opening (Prastāva) without a special tone (*svara*), that is the ‘forest’ (retirement into the forest; retirement from something undertaken) in the middle of a Sāman.

He should chant (the Sāman) after having provided (it) with a Svāra¹⁸. The Svāra is the own property¹⁹ of the Sāman. Thereby he makes it prosper with its own property. The Svaras are the food of the Sāman. Thereby he makes it prosper with food. The Svāra is the base²⁰ of the Sāman. Thereby he makes it prosper with a base. The Svāra is the own speciality²¹ of the Sāman. Thereby he makes it prosper with its own speciality.

113. The oblation of the sacrifice did not reach the gods. Prajāpati considered: “How might the oblation of the sacrifice now reach the gods?” He cut these two syllables out of the Gāyatrī: it was the twosyllabic exclamation *Vaṣaṭ*. Since then the oblation of the sacrifice reached the gods. The exclamation *Vaṣaṭ* is food. He who knows thus eats food.

Indra raised his Vajra against Vṛtra. These two syllables of this (word *vaṣaṭ*) were two disks²². This (word)²³ was a Vajra. He who should fondle these two, would fondle a Vajra.

He who milks something which has already been milked²⁴ does not thrive; but he who milks something which has not (yet) been milked thrives. He milks something which has already been milked²⁵ who uses these two syllables. Therefore these two should not be used. For him by whom the whole (*sarva*) Gāyatrī is chanted, everything (*sarva*) is obtained in his house. He by whom it is not chanted runs the risk of becoming emaciated. He should take away one of the two syllables (of the *Vaṣaṭkāra*)²⁶ and use²⁷ a twenty-fourfold speech²⁸. There is not chanted a defective Gāyatrī by him and he also does not fondle (a Vajra).

114. He who knows the monosyllabic *aṃśu* (*graha*)²⁹ becomes an ‘eater of food’³⁰ and the most respected among his people. And he also functions as an Udgātṛ for his people. Speech (*vāc*) is the monosyllabic *aṃśu* (*graha*). It is the Gāyatra Sāman. In the Gāyatra which is chanted the last syllable of its introduction (*ādi*)³¹ is a stumbling-block³². He who singing the Sāman touches upon this (syllable) touches upon a stumbling-block. He who leaves it out produces a gap in the Gāyatrī. When the Gāyatrī has become leaky as a result of this the sacrifice streams away, and consequent upon the sacrifice the sacrificer³³ and consequent upon³⁴ the sacrificer his subjects.

Sadhryaśva Taigṃāyudhi said: “Who wishes now to foster two poisonous snakes (?)³⁵ in one’s bosom?”. The two final syllables of the Gāyatrī are two poisonous snakes. He who singing the Sāman touches upon these two fosters two poisonous snakes in his bosom. Who, on the other hand, leaves them out produces a gap in the Gāyatrī. When the Gāyatrī has become leaky as a result of this the sacrifice streams away, and consequent upon the sacrifice the sacrificer and consequent upon the sacrificer his subjects.

115. Leaving all these syllables out he should apply the word *vāc* (at the end). Speech (*vāc*) is Brahman. As one might pass thorny tracks³⁶ by covering them with a hide, in the same way he safely passes the stumbling-block of the sacrifice by crushing it down with *vāc*, i.e. with Brahman, and he does not suffer any injury. The Pratihartṛ becomes cut off from the Sāman, if he does not sing the Pratihāra of the Gāyatra. In thought he should make the Him-sound during the Prastāva. Having breathed in he should say: *vāc*. Thus he does not become cut off from the Sāman and he does not suffer any injury. Him who knows the syllable which is radiant, yoked horses which are radiant, convey. This syllable is (the word) speech (*vāc*). Its radiance is breath. Him who knows thus yoked horses which are radiant convey.

I. 2. *The midday service* (1, 116-155)

CH, 267-328; *Śrautakośa* II, 2, (E.S.), 619-710; II, 1 (S.S.), 350-415; Staal, *Pratidānam*, 419-425; *Agni* I, 632-646.

JB. 1, 322-355; PB. 7, 3-10; 8, 1-4; JSS. 1, 16-17; LSS. 2, 7-2, 10, 3; DSS. 5, 3-6, 2, 3.

I. 2. 1. *The Mādhyam̐dina Pavamāna laud* (116-127)

CH, 277-282; *Śrautakośa* II, 2 (E.S.), 634-637; II, 1 (S.S.), 357-365; Staal, *Pratidānam*, 419-422; *Agni* I, 633-639.

JB. 1, 322-326; PB. 7, 3-5; JSS. 1, 16-17.

I. 2. 1. 1. *Opening. The Gāyatra* (116)

CH 276; 279-280; *Śrautakośa* II, 1 (S.S.), 355-358; 361; 363; Staal, *Pratidānam*, 419-420; *Agni* I, 633.

116. The opening verses (of the Marutvatīyagrahaṇa)¹ contain references to the Maruts. They take a ladleful connected with the Maruts—Indra slew Vṛtra accompanied by the Maruts—for the sake of Vṛtra's slaying². (The opening verses of the Gāyatra and Āmahīyava:) "In the highest it was produced by you, the plant"³ contain the word 'plant' (*andhas*). The plant is the day⁴. It is the laying hold (or: beginning) of the day⁵. The (Soma) plant is the sacrifice. It is the laying hold of the sacrifice. The ancient Brahmins used to consider: "There are three plants in the sacrifice: *uccā te jātām andhasā, vāso mandānam andhasaḥ* and *purojitī vo andhasaḥ*"⁶. Among the animals there are three moments for eating: at day-break, at noon and in the evening. These he thereby obtains.

⁷These worlds were together, but became separated. Nothing of them was falling together. Men and gods became hungry. For the gods live on what is given from here and men on what is given from yonder world⁷. Then Prajāpati saw these verses⁸: ⁹"In the highest it was produced by you, the plant". 'Upwards' he conveyed the oblation from here to the gods. With (the second pāda) "I take (the Soma) which is in heaven to earth" he made the rain flow down from heaven. He made the two worlds associated. The two worlds had abundance (of food) agreeably to his wish. For him who knows thus these two worlds have abundance (of food) agreeably to his wish⁹. On these (verses) the Gāyatra is (chanted) of which the Brāhmaṇa has been treated¹⁰.

I. 2. 1. 2. *The Āmahīyava* (117-118)

CH, 280; *Śrautakośa* II, 1 (S.S.), 358; 361; 363-364; Staal, *Pratidānam*, 420; *Agni* I, 633; *Auswahl*, 26-28.

JB. 1, 322; PB. 7, 5, 1-5.

117. And now the Āmahīyava (Sāman). Prajāpati produced the creatures. He produced them without food¹. Being hungry they ate each other. Prajāpati considered: "How might these creatures not be hungry?" He saw this Sāman. Thereby he gave them food, i.e., rain, but (he did so) with a Sāman without finale. It rained for them and it did not stop. Then he saw this finale. He used this. Then it stopped for them. On the strength² of this Sāman Parjanya rains and stops (raining).

Whoever desires rain, should chant the laud with this (Sāman) without finale. Parjanya is raining for him. If he rains too much, then he should apply this finale. Then he stops (raining) for him. Parjanya rains and stops (raining) for him who knows thus.

Because the creatures who were thoroughly satiated and had eaten well, honoured (*āmahīyanta*) him, therefore the Āmahīyava is called Āmahīyava. Him who knows thus the thoroughly satiated dependents honour, while he himself is also thoroughly satiated³.

Having obtained food they did not respect him (anymore). They were so to say companions⁴. For food is power. He became sad and was not happy. He considered: "How does it come about that I produce these creatures and that after having been produced they do not respect me?" He saw this Sāman. Herewith he chanted the laud.

118. He applied *stauṣe*⁵ ("I praise") as finale and he gratified them. They fell into his power. He gratifies his hating rivals and they fall into his power, if he knows thus. Because he saw them being happy (*āmahīyamānāḥ*), therefore the Āmahīyava Sāman is called Āmahīyava. And also because having got them into his power he was happy (*āmahīyata*), it is called Āmahīyava. Having got his own people into his power he becomes happy⁶ who knows thus. So if his people get out of his power as it were, he should sit down among them and study this (Sāman). He gets them into his power.

The Uttarakurus say: "The Pañcālas consume Soma for which the *vaṣaṭ* exclamation has not been uttered". (One might answer:) ⁷"The Hotṛ utters the *vaṣaṭ* exclamation for every single deity, the Udgātṛ for all of them, for the Udgātṛ is sacred to all the gods. He should utter the *vaṣaṭ* exclamation with the finale of the Āmahīyava Sāman". By doing so (*iti*)⁷ they consume Soma for which the *vaṣaṭ* exclamation has been uttered. As to this Mārja Śailāna observed: "He (already) gratifies the rivals with the finale". (Therefore) he should utter the *vaṣaṭ* exclamation

before the finale, singing: *vauṣaḍ bhūmī o dadā*⁸. He consumes Soma for which the *vaṣaṭ* exclamation has been uttered.

I. 2. 1. 3. *Metres* (119–120)

Auswahl, 28–29
PB. 7, 4

119. He who knows the udder of the sacrifice milks the sacrifice. The Pavamāna Stotra is sacrifice. Its udder is the Gāyatrī metre¹. He should make the Gāyatrī consisting of four verses². Thereby he makes an udder for the sacrifice and he milks the sacrifice. He who knows the support of the sacrifice, makes a support for the sacrifice and has a firm support himself.

The Pavamāna Stotra is sacrifice³. Its support is the Gāyatrī. He should make the Gāyatrī consisting of four verses. Thereby he makes a support (of four legs) for the sacrifice. He makes the sacrifice have a support and obtains a support himself.

He should make the Gāyatra Sāman based on these (Gāyatrī) verses: *ucca te jātam andhasā, asya prānām anu dyutam* and *enā viśvāny aya ā*⁴. On these same the Āmahīyava. In that he produces an additional verse as fourth verse, thereby (the Sāman) becomes consisting of four verses. The royal court⁵ becomes firmly established. He makes the sacrifice have a support and obtains a support himself.

120⁶. Three metres convey the sacrifice: the Gāyatrī, the Triṣṭubh and the Jagatī. With these the Anuṣṭubh is completely coinciding⁷. By means of this the gods wished to reach heaven. They did not reach it. They added the four domesticated animals to it: cow, horse, goat and sheep. Thereby (i.e. by the 32 syllables of the Anuṣṭubh extended with the 4 mentioned items) they reached it. Having reached heaven they said: “A great one (*br̥hatī*), forsooth, it was by which we have reached this”. Therefore the Br̥hatī (of 36 syllables) is called Br̥hatī. There was no metre called Br̥hatī before that time. This Br̥hatī means cattle⁸.

With the same element by which they undertake the last part (*nīdhana*), one introduces (*prastauti*) (this Br̥hatī). With the same again one also makes its actual beginning (*ādi*)⁹. Therefore animals have intercourse with the same (animal) from which they were born and they are again reborn from this same (animal)¹⁰.

One should not utter the *vaṣaṭ* exclamation with the Br̥hatī, in order not to strike down¹¹ the cattle. If he should utter the *vaṣaṭ* exclamation with the Br̥hatī, he would strike down the cattle with a Vajra¹².

I. 2. 1. 4. *The Raurava and the Yaudhājaya* (121–124)

CH, 280–281; *Śrautakośa* II, 1 (S.S.) 358–359; 362–364; Staal, *Pratidānam* 420–421; *Agni* I, 633; 638; *Auswahl*, 29–30; Oertel, *JAOS* 18 (1897), 48.
JB. 1, 322–323; PB 7, 5, 6–15.

121. After the gods had killed the Asuras they regarded themselves as unclean and impure. They wished: “May we be clean, pure and ‘sterilized’¹; may we go to heaven”. They saw these verses. Thereby they became purified: “Purifying yourself you flow, o Soma, in streams, clothing yourself in water”². Water is a means of purification. With water they became purified. “Giving riches you take your seat on the place where cosmic order is regulated”³. Cosmic order is the space between heaven and earth. Thereby they passed the space between heaven and earth. “As a god who is the golden fountain”⁴. The divine fountain is yonder world. Thereby they came to heaven. Then they became clean, pure and ‘sterilized’ and went to heaven. He who has praised with these⁵ verses becomes clean, pure and ‘sterilized’ and goes to heaven.

122. On these (verses they sing) the Raurava (Sāman). Agni Rūru⁶ saw this Sāman. Because Agni Rūru saw this Sāman, therefore the Raurava is called Raurava.

Rūra Itivṛddhra⁷, desiring cattle, performed austerities. He saw this Sāman. He praised with it. He used this (word) *ilā* (as finale). *Ilā* means cattle⁸. Then he obtained cattle. Therefore this Sāman procures cattle. He who knows this, obtains cattle and becomes rich in cattle. And because Rūra Itivṛddhra saw it, therefore also it is called Raurava.

And now the Yaudhājaya. Indra, who was living by war⁹, saw this Sāman. Because Indra, who was living by war (*yudhājīvan*) saw this Sāman, therefore the Yaudhājaya is called Yaudhājaya. He who knows thus overcomes his hating rival without fighting (*ayudha*) as it were.

Yudhājīva Vaiśvāmītra, desiring a firm support, performed austerities. He saw this Sāman. He praised it. Then he obtained a firm support. Therefore this Sāman is a firm support. He who knows thus gets a firm support. And because Yudhājīva Vaiśvāmītra saw it, therefore also it is called Yaudhājaya.

123. After the gods had thoroughly cleared the Asuras of all they had¹⁰ by means of the Yaudhājaya they took away the property of them who were roaring (*ravamānānām*) by means of the Raurava. He who knows thus clears his hating rival out by means of the Yaudhājaya and takes away the property of him who is roaring by means of the Raurava Sāman¹¹.

By means of the Raurava Sāman the gods went upwards to heaven. The Asuras ascended after them, saying *o vā*. The gods perceived this.

They saw this Stobha. By means of this (which runs:) *o hā u vā* they threw them downwards¹². Singing *utso devo hirā hā u vā*¹³ they made them touch the earth. The Sāman had reached its end as it were. Heaven should stretch out upwards¹⁴. The Udgātṛ comes after (*ūrdh-vam* "upwards from") the Pratihāra. (This is done) in order to reach heaven. (He sings) *nyāyā au ho vā ilā*. He reaches heaven after having secured continuity (between Pratihāra and Upadrava) by means of the tone¹⁵.

The number of Sāmans¹⁶, their systematization and their symbolical implications¹⁷ amount to this: A Sāman has the Svarita tone on its last vowel (it is *svāra*). The tone is breath. And it also has (i.e. may have) a finale. The finale is the self. And it is ending in the word *ilā*. The *ilā* is cattle¹⁸. Thereby he connects breath, self and cattle. There is praised with every possible systematization of the Sāmans and with all the symbolical implications of the Sāmans by him who knows thus.

124. There are forsooth two (kinds of) Sāmans: with Stobha and without Stobha. Of these two the one with Stobha means nobility, the one without Stobha the Brahmin class. He who knows thus wins the nobility and the Brahmin class.

And now the Yaudhājaya Sāman which has three finales¹⁹ in order to correspond to the arrangement of the Soma pressings. By means of the Pavamāna food is given to the gods. It has finales in the interior (of the Sāman) for the sake of setting apart some food²⁰. For if all the food should be given to the gods, there would not be left food here for the human beings and the animals to live upon. It has finales in its interior in order to set some food apart.

The Asuras wished to disturb²¹ the sacrifice of the gods, during the time when the Dakṣiṇās are given and there is no singing of Stotras or recitation of Śastras. The gods noticed this. They saw this Sāman. Thereby they praised. They took the Morning pressing by means of the first finale, the Midday pressing by means of the second one and the Third pressing by means of the third one. They raised these Vajras. The Asuras did not dare to undertake anything against these raised Vajras. Then the gods succeeded and the Asuras were conquered. He who knows thus becomes successful and his hating rival is conquered. And that Pavamāna is perfect in which²² there is a Sāman with three finales with a view to the arrangement of the pressings.

I. 2. 1. 5. *The Auśana* (125-127)

CH, 281-282; *Śrautakośa* II, 1 (S.S.), 360-361; 363-364; Staal, *Pratidānam*, 421; *Agni* I, 638; *Auswahl*, 31-32; Oertel, *JAOS* 28 (1907), 81-98 (cf. Caland's transl. of BSS. 18, 46 in *AbhKM* 12/1 (1903), 26 ff., also quoted by Oertel, o.c., 81, n. 2); J. Hertel, *Indische Märchen* (no place, no date), 10-11; Rau, *AS* 20

(1966), 79-81; *German Scholars on India* I, 208 f.; O'Flaherty, *Sex and Violence*, 89-90.

JB. 1, 324; PB. 7, 5, 16-20.

125. The gods and the Asuras joined in battle but did not gain the decisive victory during a long time. Bṛhaspati was the Purohita of the gods, Uśanas Kāvya¹ of the Asuras. The magic-power² applied on the one side, was also applied on the other side. The magic power was one and the same and did not produce a decisive victory. The Gandharva Triśiṣan³ knew how the ultimate victory could be obtained by them. He was a jealous man⁴. In the midst of the waters he had a floating ship-town⁵. Then Indra noticed: Triśiṣan knows how we can win the victory. He importuned⁶ his wife, since he was desirous of this victory. He said to her: "Ask your husband: 'Which of the two parties, the gods and the Asuras, who have been engaged in battle already during a long time, will win the victory?'" When they were having this talk, he (i.e. her husband) arrived⁷. At the same moment he (i.e. Indra) turned into a leech or a blade of grass and clung⁸ to the deck of the ship⁹. She asked her husband: "Which of the two parties, the gods and the Asuras, who have been engaged in battle during a long time, will win the victory?"

126. "Not (so) aloud" he said; "the floor has ears". Therefore even now people say here: "Not (so) loud. The floor has ears"¹⁰. "Never mind", she said, "do tell!" He said: "These two Brahmins know the same, Bṛhaspati among the gods and Uśanas Kāvya among the Asuras. What these two do, that comes to the same. The same offerings which the one brings, are brought by the other. They meet and go apart again each to their own place of departure¹¹. If one of the two will join the other one of the two parties, then this party will win". Having noticed this Indra flew away after having become a parrot. Having seen him flying away he said: "They will become victorious for whose benefit that green-coloured one flies there". He (Indra) went to Uśanas Kāvya who was among the Asuras. He said to him: "O sage, what kind of foreign people¹² do you aid? You belong to us or we to you. Take our side." "How?" he said, "with what do you induce me to come?" "With these cows of plenty¹³ of Virocana, the son of Prahlāda"¹⁴. With these, i.e. with (the verses beginning with) "Forth now"¹⁵ they both ran forth. The Asuras followed¹⁶ these two. They overtook these two. He said: "O Sage, the Asuras overtake us". "Arrange it so", he said, "that they do not¹⁷ overtake us two". They took the following countermeasure:¹⁸

127. With the words "God Indu with good arms, who destroys curses and protects the communities¹⁹, purifies himself, the father of the gods, the able progenitor, the pillar of heaven, the supporter of the earth"²⁰ hereby these two erected a pillar up to heaven. The Asuras did not pass beyond this²¹. These two came to the gods²² with these wish-cows (i.e.

verses?). When these two arrived they²³ (the gods) praised them: "An inspired seer, leader of the peoples, cautious and prudent, through visionary power Uśanas²⁴, found the secret, hidden name of the cows, that which was hidden by them"²⁵. These verses are connected with cattle. He who has praised with these verses obtains cattle and becomes rich in cattle. On these verses the Auśana Sāman (is sung). For Uśanas Kāvya desired the immortal world of the Gandharvas among the gods²⁶. He saw this Sāman and praised with it. Then he attained the immortal world of the Gandharvas among the gods. This is a world-finding Sāman. He who has praised with it attains the immortal world of the Gandharvas. Because Uśanas Kāvya saw it, therefore it is called Auśana²⁷.

²⁸It is provided with a particular tone (at the end). By means of a sound (or tone) at the end²⁹ (of the mantra) food is given to the gods. It becomes identical with the Ṛc³⁰ (in its Sāman-ending) at the end of the Pavamāna. They take care that the Sāman does not exceed the (last syllable of the) Ṛc and the Ṛc the (last syllable of the) Sāman. The fact that here and there in the Pavamāna they do not³¹ chant (words from the Ṛc) is (done) for the sake of its equality (between Sāman and Ṛc), for the balance in its arrangement. At the beginning (of the Pavamāna) the Gāyatra Sāman has the 'circumflected' *padānusvara* ending, at the end at the conclusion of the Pavamāna (the Auśana) has the 'circumflected' *padānusvara* ending³². Therefore the creatures have airs in two directions, upwards and downwards²⁸.

The Gāyatrī metre is applied in two Sāmans. It is this downward air. Therefore one produces something twofold with this air: stools³³ and winds.

The Bṛhati is applied in two Sāmans. It is this forward air. Therefore one produces something twofold with this air: one emits seed and one urinates³⁴.

The Triṣṭubh is applied to one Sāman. It is the navel³⁵. There is only one Sāman (chanted) on this (metre). Therefore one does only one thing with this air, i.e. when one breathes up, one's navel correspondingly 'breathes up'³⁶.

I. 2. 2. *The four Prṣṭha lauds* (128-155)

CH, 305-325; Śrautakośa II, 2 (E.S.), 690-708; II, 1 (S.S.), 388-413; Staal, *Pratidānam*, 422-425; *Agni* I, 641-646; *Auswahl*, 25-47.

JB. 327-335; PB. 7, 6-10; 8, 1-3.

I. 2. 2. 1. *The first Prṣṭha laud: Bṛhat and Rathantara* (128-137)

CH, 305-310; Śrautakośa II, 2 (E.S.), 690-693; II, 1 (S.S.), 388-392; Staal,

Pratidānam, 422-423; *Agni* I, 641-642; *Auswahl*. § 25-33 (128-130; 133-137). JB 1, 291-298; 327-332; PB. 7, 6-7; JSS. 1, 17; LSS. 2, 9; DSS. 6, 1.

128. When Prajāpati created the Bṛhat and the Rathantara, he first saw the mind: the Bṛhat. He spoke over it speech: the Rathantara. Because he spoke speech, the Rathantara, (over it), therefore the Rathantara comes to be 'yoked' (i.e. applied) first¹. And because he saw mind, the Bṛhat, in the beginning, therefore these two (Sāmans) are (mentioned in the Dvandva compound in this order) *bṛhadrathantare*²: first mind, then speech.

³The Bṛhat is mind, the Rathantara speech. The Rathantara is the Ṛc, the Bṛhat is the Sāman. The Rathantara is the Brahmin class, the Bṛhat the nobility. The Rathantara is this world, the Bṛhat is yonder world³.

That which moves, so to say, belongs to the Rathantara, that which stands to the Bṛhat⁴. The animals which have front teeth in one of the two jaws only⁵, are connected with the Rathantara, those who have front teeth in both jaws are connected with the Bṛhat. The horizontal lightning is connected with Rathantara, the vertical one with the Bṛhat. He (the Udgātṛ) should collect⁶ the powers of the Rathantara before he chants the Rathantara: "With your power which is in fire, which is in the water, with your power which is in the chariot and the one which is in the thunder, with your power which is in the wind therewith become united, o Rathantara; be full of riches for us"⁷. It becomes full of riches for the Udgātṛ, full of riches for the sacrificer, full of riches for the offspring (or: the subjects)⁸.

129. The gods and the Asuras were at strife. The gods created a razor-edged Vajra: man. They hurled him at the Asuras. Having dispersed the Asuras he came back and turned against the gods. The gods became afraid of him. Having taken hold of him⁹ they pushed him away into the Bṛhat and the Rathantara. This razor-edged Vajra is the *puruṣa* in the Bṛhat and the Rathantara¹⁰. Whomsoever he may hate, he puts in the mouth of the Bṛhat and the Rathantara. If the Soma sacrifice has the Rathantara (in the first Prṣṭha-stotra), he (the Udgātṛ) should say, after the Prastāva has been chanted: "Honour to mother Earth; o Rathantara, do not injure me"¹¹. If the Soma sacrifice has the Bṛhat (in the first Prṣṭha-stotra), he should say: "I take refuge with father Heaven; o Bṛhat, do not injure me"¹¹. Then he should follow up and recite: "Take away through the lifebreaths the lifebreaths of so and so. Take away his life, his lifebreaths, with a sharp cut. Being angry strike¹² him in anger with a stick. Bend the bow and hit him with an arrow"¹³. He puts him in the mouth of the Bṛhat and the Rathantara. He whom he hates loses his life before the end of the year. He who knows the 'divine' (i.e. symbolical)¹⁴ chariot comes into possession of a chariot. The 'divine'

chariot is sacrifice. Its front part¹⁵ is the Out-of-doors laud, its horses the Bṛhat and the Rathantara, its thongs with which the horses are yoked the Ājyastotras, its two reins the two Pavamānas, its two sides¹⁶—

130. —the Auśana and the Kāva Sāmāns, its two axle-pins the Naudhasa and Kāleya, its standing-place for the charioteer in the front part¹⁷ the Vāmadevya, its floor¹⁸ the Yajñāyajñīya, its charioteer man¹⁹. This is the 'divine' chariot. He who knows thus comes into possession of a chariot. If the Soma sacrifice has the Rathantara (in the first Pṛṣṭha-stotra), he should not exclude the Bṛhat. If the Soma sacrifice has the Bṛhat (in the first Pṛṣṭha-stotra), he should not²⁰ exclude the Rathantara. *ho* is the Bṛhat with a Rathantara element. After the Prastāva of the Bṛhat he should start the Ādi part of the Sāman after having recited *ho*. The Rathantara with a Bṛhat element is *ā*. After the Prastāva of the Rathantara he should start the Ādi part of the Sāman after having recited *ā*²¹. Thereby he yokes the Rathantara to the head²² of the Bṛhat. He takes care that the 'divine' chariot has more than one horse, establishes the sacrifice and becomes established himself.

The Rathantara is the 'divine' chariot²³. After the Prastāva of the Rathantara he should touch the earth²⁴ with both hands in order that the 'divine' chariot should not become unstable.

131. He makes a Stobha of one syllable. Therefore the chariot is continuously stabilized by every single spoke²⁵.

He makes two Stobha syllables. Two are the sides of the 'divine' chariot. By means of the two sides he thereby gives stability to the 'divine' chariot.

He makes three Stobha syllables. The sacrificer has two feet and he himself (i.e. the priest) is the third (item). Thereby he obtains a secure position with his sacrificer. Moreover there are three worlds here. These he obtains thereby.

He makes four Stobha syllables. There are four quarters of space and the cattle have four feet. Thereby he obtains a secure position in (all) the quarters as well as in cattle.

He makes five Stobha syllables. Sacrifice is fivefold²⁶ and cattle is fivefold. Thereby he obtains a secure position in sacrifice and cattle.

He makes six Stobha syllables. There are six seasons. Thereby he obtains a secure position in the seasons. There are also six metres²⁷. These he obtains thereby.

He makes seven Stobha syllables. The Śakvarīs have seven lines. Thereby he obtains a secure position in the Śakvarī, (which means) in cattle²⁸. Moreover there are seven metres which increase by four syllables²⁹ and seven primary vital powers³⁰. These he obtains thereby.

He makes eight Stobha syllables. The Gāyatrī has eight syllables. The

Gāyatrī means brilliance and splendour based on wisdom³¹. He obtains a secure position in brilliance and splendour. And moreover in cattle with eight hoofs.

132. He makes nine Stobha syllables. There are nine vital powers³² in man. Thereby he could take away the vital powers of his hating rival. He places vital powers in himself. Moreover³³ he obtains the Stotra of the Trivṛt laud (= 3 × 3).

He makes ten Stobha syllables. The Virāj has ten syllables. The Virāj means food³⁴. Thereby he obtains a secure position in the Virāj, in food. Moreover there are ten vital powers³⁵. These he obtains thereby.

He makes eleven Stobha syllables. The Triṣṭubh has eleven syllables. The Triṣṭubh is power and strength³⁶. Thereby he obtains a secure position in power³⁷ and strength.

He makes twelve Stobha syllables. The Jagatī has twelve syllables. The Jagatī is cattle³⁸. Thereby he obtains a secure position in the Jagatī, in cattle. Moreover there are twelve months. These he obtains thereby.

He makes thirteen Stobha syllables. Thereby he obtains the thirteenth, additional month³⁹.

He makes fourteen Stobha syllables. The year is fourteenfold⁴⁰. Thereby he obtains a secure position in the year.

He makes fifteen Stobha syllables. There are fifteen nights and days in a half-month. Half-month by half-month he obtains the year.

He makes sixteen Stobha syllables. Man is sixteenfold⁴¹. Thereby the (disappearing sixteen) digits (of the moon) oppress and drive away the evil, hating rival. He reaches prosperity himself. Moreover he obtains the Stotra of the Sixteenfold laud.

He makes seventeen Stobha syllables. Prajāpati is seventeenfold⁴². Thereby he obtains a secure position with Prajāpati.

133. He should make this Stobha-singing different. He should not⁴³ chant the R̥c-verse. In that he chants the R̥c, thereby he does not make a differentiation with the form⁴⁴ of the Rathantara. For the Rathantara is the R̥c and the Bṛhat is the Sāman. And if he should apply Stobhas, he must make eight Stobha syllables. And he closes his eyes⁴⁵ during that time. At (the words) 'seeing the light' he should open them again in order not to be deprived of his eye-sight⁴⁶.

If he should chant as Pratihāra *īśānam indra*, the Lord (*īśāna*)⁴⁷ would be insidious against the cattle of the sacrificer. And when he chants as Pratihāra *śānam indra*, the lord is not insidious against the sacrificer's cattle and the creatures are peaceful⁴⁸.

At every Pratihāra he should say *ilā*. The *Ilā* means cattle and the Rathantara is a homestead. Thereby he establishes these cows in the homestead (of the sacrificer)⁴⁹. He should say *nasthuṣaḥ*. If he were to

say *tasthuṣaḥ*, his prosperity would come to a standstill⁵⁰. But if he says *nasthuṣaḥ*, his prosperity does not become stagnant and things are going well with his cattle⁵¹.

He should separate (i.e. differentiate) the Bṛhat and the Rathantara. If he were not to differentiate, these two would completely crush his offspring and cattle just as two big trees might come into collision and crush each other's branches⁵². The (finale of the) Bṛhat is *ho vā hā*, (that of) the Rathantara *o vā hā*. Thereby he separates the Bṛhat and the Rathantara. He who knows thus becomes separated from evil⁵³.

134. He who is expansive should execute it just as it is. He who has a rival (should also execute it) as it is⁵⁴. He becomes victorious himself who knows thus and his hating rival is lost.

When the Bṛhat and the Rathantara were created the creatures and cattle became frightened for fear of these two. The two of them examined themselves (asking): "What is the awful aspect of us for fear of which the creatures and cattle became frightened?" They saw (that it was) these two finales. After having placed these two in the forest⁵⁵, they went to the village. That became a natural salt plain⁵⁶. Therefore they say: "One should not settle on a natural salt plain⁵⁷. One might become poorer by settling on a natural salt plain". By the finales of Bṛhat and Rathantara this was burnt. These Bṛhat and Rathantara are to be sung in the Grāmageya without finales. In the village (*grāma*) and without finales one may freely praise with these two.

135. He sings the Prastāva (of the first verse) on eight syllables, the next two on two syllables, in order to have enough speed at the start⁵⁸ and not to fall short. He sings the Prastāva (of the first verse) on eight syllables, the next two on two syllables. Thereby he raises the biped (= man) above the animals which have eight hoofs. Therefore the biped is set over the eight-hoofed animals. He sings the Prastāva (of the first verse) on eight syllables, the next two on two syllables. That amounts to twelve. The year consists of twelve months⁵⁹. The year is Prajāpati, is sacrifice⁶⁰. Thereby he obtains the year, Prajāpati, sacrifice. He makes the Rathantara standing on the syllable (or: the imperishable). Therefore the chariot is continuously stabilized by every single spoke⁶¹. Having isolated⁶² the (single) Asuras by means of the Rathantara the gods held them down by means of the Bṛhat as by a net. Having isolated his hating rival by means of the Rathantara he who knows thus holds him down by means of the Bṛhat as by a net. By means of the Rathantara the gods went up to heaven. The nine times ninety Asuras and Rakṣas⁶³ covered these (terrestrial) worlds (and thereby formed an obstruction)⁶⁴. They were called the Rathas. Having chanted the Rathantara and having mounted the Rathantara they went to heaven. They said: "We have passed (*atāriṣma*) these Rathas". That is the

reason why the Rathantara is called Rathantara. He who knows thus passes his hating rival.

136. The Rathas are hunger; the Rathantara is food⁶⁵. By means of food one destroys hunger. Having destroyed hunger every time by means of food they ascended to heaven. The gods wished to go to heaven by means of the Bṛhat. They could not reach it with this. They added the Uṣṇih and the Kakubh to it. Thereby they reached it. Having gone to heaven they spoke: "It was something great (or: high: *bṛhat*) by which we reached heaven." Therefore the Bṛhat is called Bṛhat.

He who wishes to go to heaven should make twelve risings⁶⁶. He who is desirous of rain should upset the water-holder⁶⁷. The distance from here to heaven amounts to the number of syllables of the Bṛhatī and of the Uṣṇih and Kakubh. He who knows thus reaches heaven.

137. And now the Bṛhat. The Bṛhat is mind. The Prastāva has twelve syllables. For so large is the Sāman. The year consists of twelve months. The Sāman is the year. The three risings of the Bṛhat are these worlds. They become again nine⁶⁸, the (nine) vital powers. Mind is the tenth. There are twelve forms of the Bṛhat, i.e. the months. The months are the rays, the rays are the Maruts⁶⁹. By these yonder sun is maintained (in heaven). He who knows this so and desires "May I have maintenance here" gets maintenance there. He who knows the trace⁷⁰ of the Bṛhatī in the Bṛhat, widely extends himself in offspring and cattle. The Bṛhatī-trace in the Bṛhat consists of twelve syllables. It should be chanted by him while he lengthens out as it were⁷¹. He who knows the Trivṛt connected with powers⁷² which is produced in the Bṛhat, attains everything which belongs to the Kṣatriya class. The (nine) risings are the Trivṛt of the Bṛhat which is connected with powers⁷³. He who knows thus obtains the glory of a Kṣatriya although he is a Brahmin.⁷⁴

Indra having thrown his Vajra at Vṛtra and thinking: "I have not brought him down" went away to the farthest distance. Prajāpati wished with regard to him then⁷⁵: "May he be (in power)"⁷⁶. He invited him to come back with the words *o ho*. Then he was (there and came again into power). An expelled⁷⁷ king should make the sounds *o ho*. He returns.

I. 2. 2. 2. The second Prṣṭha laud: the Vāmadevya (138-144)

CH, 314-315; Śrautakośa II, 2 (E.S.), 702-703; II, 1, (S.S.), 398-401; Staal, *Pratidānam*, 423-424; Agni I, 643; *Auswahl*, 34-37.

JB. 1. 333; PB. 7, 8-9; 1, 17; LŚS. 2, 10, 1; DŚS. 6, 2, 1.

138. When the gods went to war against the Asuras, they said: "Let us wage war after we have concealed that which is our dearest treasure, in order that¹ we take recourse² unto it, when to-day something³ has happened". Cattle now was their treasure. Having concealed that they

went to war. The gods gained the victory over the Asuras. Coming off triumphantly they returned to it (i.e. the treasure) which had become unified. They did not know what was dear and belonged to the one and what to the other. They said: "Let us divide this". They did not agree on its division, and they said: "Let us put our case before⁴ Prajāpati". They put their case before Prajāpati. Prajāpati said: "This treasure belongs to all of you together. They will praise all of you herewith. It will come⁵ to all of you. Do not divide it".

In that they sing this laud on Gāyatrī verses, thereby it belongs to Agni. For Agni is associated with the Gāyatrī⁶. In that the Prṣṭha Stotra belongs to the midday service, thereby it belongs to Indra⁷. In that they sing this laud on verses containing the word *ka*⁸, thereby it belongs to Prajāpati. In that it is 'unexpressed', thereby it belongs to the All-gods⁹. In that they sing the laud for the Maitrāvaruṇa priest¹⁰, thereby it belongs to Mitra and Varuṇa.

The Vāmadevya (is a Sāman which) relates to cattle¹¹. He should not move while singing in order not to remove the cattle. If he should move while singing he would remove the cattle. Now they say: "He should be covered and not move while singing, lest an onlooker should curse him". This is something to be supported very much¹². He should indeed be covered and not move while singing.

139. They used to place a cube¹³ on the head of (every member of) the clan¹⁴, thinking: "He who does not let it fall off his head while singing, should be our Udgātṛ". This is also something to be supported in this connection, provided that at any rate there can be sung (i.e. that an Udgātṛ can be selected in this way)¹⁵.

He sings three of its syllables in a hidden way—these worlds are three; the Vāmadevya is Prajāpati¹⁶ and Prajāpati is the one who brings near to the worlds—(thinking) "He who brings near to the worlds, must bring us near to the worlds". He should bring a bull towards the laud of the Vāmadevya. The bull is the sounds *sau kau khā*¹⁷; the Vāmadevya is the womb. The bull means procreation. Thereby he places procreation by means of something procreative in the womb, in order to produce offspring.

It should be sung in a mysterious way as it were. He should not 'touch' the verse¹⁸. The Vāmadevya is a bird. If he should touch the verse, then this would be like a bird flying in the space which bumps up against a tree.

He should not take breath in between two words¹⁹. If he should breathe in between two words, this would be like falling into a pit. He should only take breath after the last word (of the Udgītha)²⁰. This is like breathing up after having climbed from the one step to the other.

140. The Sāman is thereby interrupted as it were at the Pratihāra²¹. He should pass over (this interruption) by paying no attention to the

Pratihāra and singing *kayā śacāyi vā rto hāyi*²². However, that is also something which is very inappropriate²³. He might prematurely become deprived of breath²⁴. While the Pratihāra is sung²⁵ (by the Pratihartṛ) the Udgātṛ should speak the word *vāc*²⁶. Brahman is *vāc*. Thereby he redresses this by means of *vāc*, i.e. Brahman.

The waters were the wives of the gods. They desired to have intercourse. They were (sexually) approached by Mitra and Varuṇa. Then they became pregnant. Thereupon the Revatī verses (i.e. the verses connected with richness: *re* = *rayis*) which are cattle, were born. For someone who desires cattle he should carry out this (Vāmadevya) on Revatī verses²⁷. He (i.e. the sacrificer) becomes rich in cattle. However, he runs the risk of becoming without progeny²⁸. For he passes from the verses with *ka* (i.e. with Ka, with Prajāpati). Now Bharadvāja saw this Prṣṇi-stotra (i.e. Stotra of the dappled cows): *kayā naś citra abhuvad/revatīr na sadhāmade*²⁹/'*bhī sū ṇaḥ sakhīnām*. In that he inserts one Revatī verse in the middle, thereby he does not pass from the cattle. And in that two verses with *ka*, i.e. verses belonging to Prajāpati, are on both sides, thereby he does not pass from progeny.

It is a Sāman which ends in a Svarita accent³⁰. Sound (*svara*) is breath³¹. Thereby he puts breath in the cattle³². However, he runs the risk of chanting away³³ the cattle of the sacrificer, if he should make it (the Sāman) without a Nidhana³⁴. He should close in³⁵ the breath.

141. He should make the two³⁶ latter parts of the last verse as follows: *avitā jarāyitṛṇām ā auho hā yi śatām bhavasy auho huṃ mā tā yā huṃ mā*.³⁷ This is like driving cattle inside³⁸ the cowshed by means of a bolt³⁹ and closing them in with it. As to this they say: "It should be made ending in a particular tone which lies inside the *yoni*⁴⁰". If someone should criticize him who does so⁴¹, with the words: "You have chanted away the cows of the sacrificer with the tone (or: sound)", he should say to him: "The Rathantara which has a Nidhana precedes, the Naudhasa which has a Nidhana follows. By these two offspring and cattle are enclosed on both sides. I⁴² have placed life (or: breath) amidst⁴³ the cattle". If someone should criticize him who does so, this one comes to distress.

The Gāyatrī has eight syllables; there are eight Vasus. The morning precession is connected with the Gāyatrī. To every syllable corresponds a deity.

The Triṣṭubh has eleven syllables; there are eleven Rudras. The midday precession is connected with the Triṣṭubh. To every syllable corresponds a deity.

The Jagatī has twelve syllables; there are twelve Ādityas. The third precession is connected with the Jagatī. To every syllable corresponds a deity.

Now (they say) "Whereby do they bring the sacrificer to a state of

correspondence with the sacrifice?". He should say: "When Prajāpati created the Vāmadevya, he extracted three syllables. This became (the word) man (*puruṣa*) consisting of three syllables. In the Vāmadevya-stotra he should pronounce the word *puruṣaḥ*⁴⁴. Thereby they bring the sacrificer to a state of correspondence with the sacrifice".

Now they say: "He should not pronounce the word *puruṣaḥ*, he should secretly think it, he should conceal it by his thought". Now they also say: "One should not secretly think something, one should not conceal by thought. In that one knows something, thereby it is obtained".

142. When the gods went to war against the Asuras, they said: "Let us wage war after we have concealed that which is our dearest treasure, in order that we take recourse unto it, when today something has happened". The breaths of life now were their dearest treasure. Having concealed this they went to war. This (treasure) became unified (as life) and continuously created⁴⁵ verses, chants and formulas, the cow, the horse, the goat, the sheep, rice, barley, the Brahmin, the Kṣatriya, the Vaiśya, the Śūdra, all which exists. Then they told them: "That dearest treasure of you has become unified and continuously creates (new life)". The gods gained the victory over the Asuras. Coming off triumphantly they returned to this (treasure) which had become unified. They did not know what was dear and belonged to the one and what to the other. They said: "Let us divide this". They did not agree on its division. Then it said to them: "They will praise all of you with me. I will come to all of you. Do not divide me".

In that they sing this laud on Gāyatrī verses, thereby it belongs to Agni. For Agni is associated with the Gāyatrī. In that the Prṣṭha Stotra belongs to the midday pression, thereby it belongs to Indra. In that they sing this laud on verses containing the word *ka*, thereby it belongs to Prajāpati. In that it is 'unexpressed', thereby it belongs to the All-gods. In that they sing the laud for the Maitrāvaruṇa priest, thereby it belongs to Mitra and Varuṇa.

Then it said to them: "Create out of me". "All right". They applied sound to it and said: "Create".

143⁴⁶. Then it created the Rathantara. And together with it the sound of a chariot was created. They said: "We have been successful with this Stotra". Therefore they produce the sound of a chariot at the singing of the Rathantara. One should know then: "We have been successful with this Stotra".

They said: "Create". Then it created the Bṛhat. And together with it the sound of Parjanya was created. They said: "We have been successful with this Stotra". Therefore they beat the drums at the singing of the Bṛhat. Parjanya (then) causes to rain. One should know then: "We have been successful with this Stotra".

They said: "Create". Then it created the Vairūpa (Sāman). And together with it the sound of a (swiftly moving) troop⁴⁷ was created. They said: "We have been successful with this Stotra". Therefore they make the sound of a troop at the singing of the Vairūpa. One should know then: "We have been successful with this Stotra".

They said: "Create". Then it created the Vairāja. And together with it the sound of fire was created. They said: "We have been successful with this Stotra". Therefore they churn out fire at the singing of the Vairāja. One should know then: "We have been successful with this Stotra".

They said: "Create". Then it created the Śākvara. And together with it the sound of water was created. They said: "We have been successful with this Stotra". Therefore they sing the Śākvara Stotra after having placed water in the nearness. One should know: "We have been successful with this Stotra".

They said: "Create". Then it created the Raivata. And together with it the sound of cattle was created. They said: "We have been successful with this Stotra". Therefore they produce the sound of cattle at the singing of the Raivata: they cause the calves to bellow together with the cows. One should know then: "We have been successful with this Stotra".

They said: "Create".

144. Then it did not create (anymore). It rose upwards like a top (*prṣṭha*) (of a mountain), like a summit. The gods took hold of it and went upwards. They said: "So far this universe extends⁴⁸. This is the dearest (*vāmam*) of us, of the gods (*devānām*)". Therefore the Vāmadevya is called Vāmadevya.

⁴⁹The Vāmadevya forsooth is the father and the mother of the Sāmans. Whatever the son neglects, that is settled by the father, that is warded off by the father.

That which is centrally⁵⁰ done is for appeasement (or: settlement) and for warding off (or: defence). On the one hand the Vāmadevya is later than the Sāmans which have already been chanted. On the other hand it is earlier than those which have not yet been chanted⁵¹. This is for their settlement and defence.

It should be chanted independently⁵² (*svadhūr*), not high, not low so to say⁵³. If he should chant with a high pitch, he would go along the way⁵⁴ of his superior rival. If he should chant with a low pitch, he would go along the way of this inferior rival. This is his own duty (or: burden, *dhūr*) namely this intermediate world⁵⁵. This hurts (*dhūrvaṭi*)⁵⁶ him who hurts someone who knows thus.

Now they say: "This (intermediate world) is within a span of touching⁵⁷ this⁵⁸ world, within a span of reaching yonder world". And

they also say: "It is within a new-born calf's membrane (i.e. within an ace) of touching this world and reaching yonder world". And they also say: "It is within a pellicle (found) in the faeces of touching this world and reaching yonder world". Therefore it should be chanted by someone who considers it like this as it were. As to this they also say: "As two wheels are firmly fixed by an axle⁵⁹, thus these two worlds are firmly fixed by this (Vāmadevya). He softly touches (i.e. fondles) as it were this world and yonder world⁶⁰.

He should not adapt himself to someone else's course in chanting⁶¹. He who adapts himself to someone else's course in chanting, runs the risk of becoming dependent. It should be chanted independently.

He who knows what is pleasant (*madhu*)⁶² for the gods becomes someone who is authorized to drink Soma (*madhavya*). The Vāmadevya is that which is pleasant for the gods⁶³. He who knows thus becomes someone who is authorized to drink Soma.

I. 2. 2. 3. *The third Prṣṭha laud: Naudhasa and Śyaita* (145-147)

CH, 318-319; Śrautakośa II, 2 (E.S.), 705; II, 1 (S.S.), 403-406; Staal, *Pratidānam*, 424; Agni I, 644; *Auswahl*, 38-40; Bodewitz, "The 'marriage' of Heaven and Earth (JB. I, 145-146; PB. 7, 10, 1-9; AB. 4, 27, 5-10)", WZKS 26 (1982), 23-36; Caland, *Over en uit*, 39-40; n. 2 on tr. of PB. 7, 10, 3 (tr. of 1, 145)

JB. 1, 334; PB. 7, 10; LSS. 2, 10, 2-3; DSS. 6, 2, 2-3

145. ¹These two worlds were together, but became separated. Nothing of the two flew from the one to the other². Men and gods became hungry.³ For the gods live on what is given from here and men on what is given from yonder world³. They, (these worlds, i.e.) Bṛhat and Rathantara⁴, said: "Let us intermarry with each other through (the exchange of) the bodies⁵ which are our favourite ones. In the beginning the Śyaita was the favourite body of the Rathantara, the Naudhasa that of the Bṛhat. They intermarried through these two⁶. Yonder world (i.e. the Bṛhat) made from there saline particles the price paid for this (favourite woman)⁷, this world made from here the smoke (of the sacrifice) the price paid for yonder (favourite). Yonder world made from there the rain the price paid for this (favourite), this world from here the Devayajana⁸ the price paid for yonder (favourite).

He who knows what is right, however, considers these two (women) as given in marriage together with nuptial gifts⁹. Forsooth (this objection does not apply), they intermarried concubine for concubine¹⁰. Therefore they say: "One should not change partners with one's concubines". He raises himself to the level of the marriage of Bṛhat and Rathantara. He runs the risk of coming to ruin.

The two forms (of Bṛhat and Rathantara, i.e. Naudhasa and Śyaita) said: "Let us intermarry with our finales"¹¹.

146. In the beginning the finale of the Śyaita was the end of the Pāda¹², the finale of the Naudhasa was the word *vasu*. With these two (finales) they intermarried. Ever since that time people¹³ here on earth live in each other's house (after marriage). Before that time they used to live everyone in the own house or everyone with his or her relatives.

They chant the laud with the Rathantara. The Rathantara is this world. Then with the Vāmadevya. The Vāmadevya is the intermediate space. Then with the Naudhasa. The Naudhasa is yonder world. He wins these worlds from here upwards in a continuous line. (Or) he chants the laud with the Bṛhat. The Bṛhat is yonder world. Then with the Vāmadevya. The Vāmadevya is the intermediate space. Then with the Śyaita. The Śyaita is this world. He wins these worlds from above in a continuous line. He who knows thus, wins both the rising and the descending worlds¹⁴.

147. And now the Naudhasa¹⁵. Nodhas, the son of Kakṣiva who roamed about¹⁶ a long time without finding certainty¹⁷ desired: "I wish I would have certainty". When the gods were dividing the *brahman*¹⁸ he flew¹⁹ to them and said: "I am a seer, who makes verses. I have roamed about already during a long time without support. Give this in order that I may thereby find support." They gave the essence of the *brahman* to him. That became the Naudhasa Sāman. Thereby he chanted the laud. Then he obtained support (certainty). Therefore this Sāman means support. He who knows thus has a firm support. The Naudhasa is the essence of the *brahman*. He who knowing thus chants the laud with the Naudhasa, has chanted the laud with the essence of the *brahman*.

It has a finale consisting of two syllables²⁰ for the sake of obtaining firm support. For the sacrificer has two feet in order to stand. And because Nodha the son of Kakṣivat saw it, therefore it is called Naudhasa.

I. 2. 2. 4. *Variations of the third Prṣṭha laud for special purposes* (148-152)

Auswahl, 48-52.

PB. 7, 10, 12-17; 8, 1-2

148. He who wishes to obtain cattle, should apply the Śyaita Sāman. Prajāpati created the cattle. Having been created they ran off from him. He desired: "May these cows not run away from me. May they return to me". He saw this Sāman and praised with it. He applied the word *vasu* ("possession") as its finale. This possession is cattle. Thereupon the

cattle return to him and they did not have anymore the habit of running away. He spoke: "I have submitted¹ (*śyētī . . akṛṣi*) these domestic animals". Therefore the Śyeta Sāman is called Śyeta. Therefore this is a Sāman which provides cattle. To him who knows thus the animals having been submitted (i.e. domesticated) become subservient², they return to him and they do not run away from him³. This (Sāman) has a finale of two syllables, in order to obtain firm support. For the sacrificer has two feet in order to stand.

149. He who has lost his mind should use the two Manaryās of Gotama⁴. Gotama lost his mind. He wished: "May my mind not be lost, may it enter me again". He saw these two Sāmans and praised with them. Thereupon his mind again entered him and did not leave him. Him who knows thus the mind enters again and it does not leave him. For the Rāthantara Agniṣṭoma this has the finale *pibā*, for the Bārghata *pibā ī*. Because Gotama did see them, they are called the two Manaryās of Gotama.

150. He who desires to obtain offspring should apply the two Janitras (= "birthplaces") of Vasiṣṭha⁵. Vasiṣṭha who had been overcome and who had lost his son⁶ desired: "I would like to become rich in offspring and cattle". He saw these two Sāmans. He praised with them. Then he became rich in offspring and cattle. These two Sāmans produce fertility. He who knows thus becomes rich in offspring and cattle. For the Rāthantara Agniṣṭoma this has the finale *janitram*, for the Bārghata *jānitram*. And because Vasiṣṭha saw them, therefore they are called the two Janitras of Vasiṣṭha.

151. ⁷He who wishes to obtain a full lifetime should apply the Sāman of Purumīḍha which has the word *dakṣa*⁸ ("energy") as its finale. Taranta and Purumīḍha⁹, the sons of Vitadaśva and Mahī, were the sons of Mahī, the daughter of Arcanānas¹⁰. A woman met them on their way and said to them: "My (*tyasyās*)¹¹ son has got fever. You should cure him for me". They were rather¹² angry and spoke: "How did she dare to speak to us in this way" (and they said to her): "Throw him in an abyss with hot vapours"¹³. The woman trusting (them and thinking): "Two divine seers, makers of (magical) formulas have spoken to me" threw (him) in an abyss with hot vapours. When they came back she went towards¹⁴ them and said: "The boy about whom you said: "Throw him in an abyss with hot vapours", is lying here thrown down in the abyss". They both thought that they had not acted correctly. They wished: "May we get out of this, may we find a way out and help, may this boy live". Then Purumīḍha saw this Sāman. He praised with it (singing:) "Praise Agni with songs for help, the sharp-flamed; Agni, the famous, o Purumīḍha, men (praise)"¹⁵. "What is his name?" "His name is Sudīti". Then he touched him (singing:) "Agni¹⁶ is a protection for Sudīti". He

was still fainted away, when he came out. He reanimated him with the finale "for energy" (*dākṣā 3 yā 2345 = dakṣāya*)¹⁷. The vital airs are energy. Thereby he placed the vital airs in him. Therefore this Sāman procures a way out and help. For he obtained a way out and help thereby. He who knows thus obtains a way out and help. And because Purumīḍha saw it, therefore it is called the Paurumīḍha with the word *dakṣa* as finale.

152. ¹⁸He who tries to bewitch (someone) or who has a rival should apply the Sāman called "Sevenfold Killer of Jamadagni"¹⁹. Jamadagni was the Purohita of the Māhenas²⁰. He surpassed them in wealth. They desired to injure him. He thought: "How could I kill seven heads of cattle of each of them on one day?" He saw this Sāman and praised with it. Then he killed seven heads of cattle of each of them on one day. In the same way they also kill here (the cattle) of those (who have to be bewitched). Similarly also the killer of his rival²¹. He who knows thus kills his hating rival. And because Jamadagni saw it, therefore it is called the "Sevenfold Killer of Jamadagni". As to this also there is sung this (verse)²²:

"They were rising excessively and almost²³ rose enough to be able to touch the sky. Having injured Bhṛgu the Māhenas²⁴ were irretrievably²⁵ defeated".

He who injures someone who knows thus is irretrievably defeated.

I. 2. 2. 5. The fourth Prṣṭha laud: Kāleya (153-155)

CH, 323-325; Śrautakośa II, 2 (E.S.), 708; II, 1 (S.S.), 411-413; Staal, *Pratidānam*, 424-425; Agni I, 645; Auswahl, 52-56; Bodewitz, "Jaiminiya Brāhmaṇa I, 153-155 on the Kāleya Sāman", *Surabhi*, *Sreekrishna Sarma Fel. Vol.*, 179-191.; O'Flaherty, *Sex and Violence*, 86-87. JB. 1, 335; PB. 8, 3.

153. The gods and the Asuras were fighting for the sacrifice. The gods drove¹ the Asuras out of the Bahiṣpavamāna. The Asuras moved to the Āgneya Ājya, the gods to the Maitrāvaruṇa Ājya; the Asuras to the Aindra Ājya, the gods to the Aindrāgna Ājya; the Asuras to the Mādhyamdina Pavamāna, the gods to the Rathantara; the Asuras to the Vāmadevya, the gods to the Naudhasa; the Asuras to the Kāleya. Then they (the gods) followed² them into the Kāleya. By means of the Kāleya they drove them out of the Kāleya. Because they drove them out (*akālayanta*) therefore Kāleya is called Kāleya. He who knows thus drives away his hating rival.

They (the Asuras) went away (and spread) over the regions (i.e. in all directions). They (the gods) successively³ drove them away (from the one quarter of space to the other) by means of the Kāleya. Because they

drove them away (or: persecuted them)⁴ (*akālayanta*) successively, therefore the Kāleya is called Kāleya. He who knows thus successively drives away (or: persecutes) his hating rival (from the one place to the other).

The sacrifice is power (*taras*), the Stoma is 'finding goods', (*vidadvasu*)⁵. By means of the sacrifice and the Stoma forsooth they dislodged them. He who knows thus dislodges his rival enemy by means of the sacrifice and the Stoma.

154. ⁶The Asuras were engaged with the R̥c, the gods with the Sāman. Having seized the Asuras by the R̥c⁷ the gods oppressed⁸ them by means of the Sāman. (By him who knows thus)⁹ there should be oppressed (or: compressed, reduced) (in the chanting of the Sāman) for the sake of killing¹⁰ his hating¹¹ rival. (He should sing as Udgītha) *indram sabādha ūtāyā i br̥had gāyantas sutasoma a dhvārāi*¹². Here *dhvārā* (or: *dhīro*) is (a form or characteristic)¹³ of the Rathantara Sāman, *dhoro* of the Bṛhat Sāman¹⁴. Thereby it is in agreement with both these Sāmans. Therefore he should sing both forms, the one belonging to the Rathantara and the one belonging to the Bṛhat. The two Brahmasāmans (the third Pṛṣṭha-stotra chanted either on the Naudhasa Sāman or on the Śyaita Sāman) of these two (i.e. Bṛhat and Rathantara) are separately applied (i.e. either the one or the other is sung in agreement with the application of either the Bṛhat or the Rathantara in the first Pṛṣṭha Stotra). But hereby this Sāman is in agreement with both (Bṛhat and Rathantara). Therefore he should sing both forms.

This (Sāman) has the word *ilā* as finale¹⁵. The *ilā* means cattle¹⁶. By means of cattle they (the gods) drove them (the Asuras) away. Therefore, when two rivals, a man possessing cattle and a man without cattle, are in conflict, the man who possesses cattle wins.

This Sāman scattered¹⁷ these creatures. They apply this 'downward' *ilā* at its end lest the creatures are thrown away out of their respective safe positions¹⁸. As a result the creatures are not thrown out of their own safe positions.

The gods, the forefathers and the human beings were on the one side, the Asuras, the Rakṣasas and the Piśācas on the other¹⁹. They were fighting for these worlds. However, the Kalis and the Gandharvas²⁰ occupied an intermediate (neutral) position²¹. They did not care for the one group nor for the other. The gods, the forefathers and the human beings overcame the Asuras, the Rakṣasas and the Piśācas. They divided these worlds. Heaven fell to the share of the gods, the Pitṛloka to the share of the forefathers and the human world to the share of the human beings. To them²² came the Kalis and the Gandharvas and they said: "Give us a share in these worlds". "No" they said. "You remained neutral, not caring for the one party or the other". "But we shared²³

your side in thought", they said, "give us also a share".

155. "No" they said. "These worlds have been divided by us. We will not be able to throw them into confusion". They said: "What we see here ourselves (i.e. what is our own desire), that must be ours". To them they gave the women of the Kalindas²⁴ saying "Try it on with these"²⁵. Because they gave the women of the Kalindas to the Kalis, therefore Kalinda is called Kalinda.

Kali, the son of Vitadanya, saw this Sāman. He praised with it. Thereby he saw this country situated in the (south-eastern) intermediate region which is difficult to approach²⁶. He won this country. Therefore this Sāman is worldwinning. He who praises with it obtains a world (in yonder world). However, he does not win a world beyond the world of the Gandharvas; he only²⁷ wins the world of the Gandharvas (and nothing more). And because Kali, the son of Vitadanya, saw (this Sāman), therefore it is also called Kāleya.

Having torn the third pressing from the two preceding ones the gods went to heaven. These worlds were torn asunder; sacrifice was torn asunder. The gods wished: "Let us put together these worlds; let us put together the sacrifice". They saw this Sāman. They praised with it. Thereby they put together these worlds and the sacrifice²⁸. Because they put together these worlds, it (i.e. the Sāman) has a heavenly aspect for him (who applies this Sāman). Thereby he wins more than the world of the Gandharvas (i.e. he wins a place in heaven).

²⁹The sacrifice is power (*taras*), the Stoma is 'finding goods' (*vidadvasu*)²⁹. By means of the sacrifice and the Stoma forsooth they (the gods) put together these worlds and the sacrifice. For him who knows thus the sacrifice and these worlds become put together by means of the sacrifice and the Stoma.

The Kāleya forsooth is king Soma. His sacrifice becomes visited by the gods. Just as here a cow whose calf is tied up (to the milkpost³⁰) comes running on and lows³¹, even so forsooth Indra comes to the Soma-sacrifice in which they praise with the Kāleya Sāman. Therefore also one should never deviate³² from (the standard practice of applying) this Sāman, thinking 'Let my sacrifice be visited by Indra, visited by the gods'. He makes his sacrifice visited by Indra, visited by the gods.

³³This (Sāman) has the word *ilā* as its finale. It is a Sāman related to the Śāstra of the Acchāvāka priest. The *ilā* is cattle. Thereby he becomes firmly established in cattle³³.

I. 3. The third service (1, 156–178).

CH, 329–382; Śrautakośa II, 2 (E.S.), 710–776; II, 1 (S.S.), 415–456; Staal, Pratiḍānam, 425–429; Agni I, 646–655.

JB. 1, 336–341; PB. 8, 4–7; JSS. 1, 18–19; LSS. 2, 10, 4–20; DSS. 6, 2, 4–21.

I. 3. 1. *The Ārbhava-Pavamāna laud. Its Sāmāns and metres* (156-167).

CH, 337-343; Śrautakośa II, 2 (E.S.), 727-729; II, 1 (S.S.), 420-429; Staal, Pratiḍānam, 425-427; Agni I, 646-649; Auswahl, 56-64.
JB. 1, 336-339; PB. 8, 4-5; JSS. 1, 18.

I. 3. 1. 1. *The origin of the afternoon service. The Gāyatra Sāman* (156).

Auswahl, 56-57
JB. 3, 295; PB. 8, 4, 1 and 5.

156. In the beginning there were two pressings. With two pressings the gods became victorious here in the beginning. To them who were staying each in his own world after they had become victorious Indra came and spoke: "There are three metres; there are three breaths: exhalation, inhalation and circulation; there are three worlds here. They say: 'Among the gods (everything) is three(fold)'. Come on; let us make three pressings". They said: "We will not be able to do so. By this former action indeed we are still tired". Indra said: "I will create the third pressing out of myself". He created the third pressing out of himself. Therefore Indra is among the deities the one who is (connected with) the third pressing. He who knowing thus praises during the third service, praises with Indra among the deities.

The third pressing is sucked out as it were¹. When Suparṇa fetched the pressing connected with the Jagatī, he sucked it². Therefore it is squeezed as it were. Singing "by the most palatable"³ they thereby put elixer and intoxication in it. They pour out the Āsīr milk and are engaged in the animal sacrifice⁴. Thereby they refresh it.

The words "Killing demons, dwelling among all men, he has come to his seat (of wood) embossed in iron-work"⁵ mean a connection (of the third pressing) with the two preceding pressings. On these verses the Gāyatra Sāman is sung of which the Brāhmaṇa has been taught already⁶.

I. 3. 1. 2. *The Saṃhita Sāman* (157-158)

Auswahl, 57-58
JB. 1, 336; 3, 295; PB. 8, 4, 8-11

157. There is the Saṃhita Sāman with a finale of two syllables: for the sake of a firm support. The sacrificer has two feet: (therefore it is) for the sake of a firm footing (of the sacrificer)¹.

The gods and the Asuras were at strife. They said: "All which is our property on both sides, let us put that together. For that party of the two of us which wins, should be the combined property". They put together

what was the property on both sides. The gods wished: "May we win this combined property of both parties". They saw this Sāman. Thereby they praised. Thereby they won the combined (*saṃhitam*) property of both parties. Because they won the combined property of both parties, therefore the Saṃhita Sāman is called Saṃhita. He who knows thus wins the combined property of the two parties from his hostile rival².

158. The third pressing is separated³ as it were from the midday pressing. The gods noticed this and they knew: "The third pressing is separated as it were from the midday pressing". They saw this Sāman. Thereby they put it together (with the midday pressing). Because they put it together (*saṃ-dhā*), therefore the Saṃhita Sāman is called Saṃhita. For him who knows thus the third pressing becomes connected (*saṃhita*) and not separated.

I. 3. 1. 3. *The Kakubh and Uṣṇih metres (belonging to the Sabha and Pauṣkala chants)* (158-159)

Auswahl, 58-59 and Caland's transl. in n. 2 on PB. 8, 5, 2.
JB. 1, 337; 3, 295; PB. 8, 5, 1-5.

158. (continued). ¹By means of the Uṣṇih and Kakubh verses² Indra standing on two Gāyatrī verses (as his legs) tried to raise his thunderbolt (and to hurl it) at Vṛtra. These two (Gāyatrī verses) were not able to raise it³. He added to them the quadrupeds cow, horse, goat and sheep. Then they were able to raise it. Standing on the Kakubh and the Uṣṇih he made the Sabha and Pauṣkala Sāmāns his arms, hurled the Vajra and killed Vṛtra. He who knows thus kills his hostile rival.

159. (When he tried to raise the Vajra) he slipped off⁴ with one leg forward and with the other backward. (The leg) by which he slipped off forward became the Kakubh. Therefore the Kakubh has most of its syllables in the anterior part. And (the leg) by which he slipped off backward became the Uṣṇih. Therefore the Uṣṇih has most of its syllables in the hind part. These two metres are the cow and the bull. Therefore the animals are of most use⁵ by their fore and hind parts. They draw with the fore part and with the hind part they give milk and procreate. He who knows thus obtains both cow-milk and the milk (= seed) of the bull.

I. 3. 1. 4. *The Sabha and Pauṣkala Sāmāns* (160)

Auswahl, 60 and Caland's transl. in n. 2-3 on PB. 8, 5, 6.
JB. 3, 296; PB. 8, 5, 6.

On these verses¹ the Sabha is sung for the sake of the lustre of the sacrifice, in order to give lustre to whatever part of the sacrifice that is sung or recited in a wrong way or deficiently. They apply this chant

thinking: "Let that which is without lustre become something provided with lustre"². For its name tells that it is full of lustre.

By means of the Sabha the gods got the energy, force, power, virility, cattle and food of the Asuras in their power, by means of the Sabha they made themselves superior and victorious³. Therefore the Sabha is called Sabha ("conquering"). By means of the Sabha he who knows thus gets the energy, force, power, virility, cattle and food of his hostile rival in his power, by means of the Sabha he makes himself superior and victorious.

⁴Prajāpati produced the cattle. Having been created they ran off from him. He desired: "May these cows not run away from me. May they return to me". He saw this Sāman and praised with it. Thereupon the cattle returned to him and they did not have anymore the habit of running away⁴. He spoke: "I have become together (*sabha* = *saha* ?)⁵ with my cattle". That is also a reason why the Sabha is called Sabha. He who knows thus becomes associated (*sabha*) and not dissociated (*a-vi-bha*) with cattle.

And this (Sāman) is sung on a verse in the Kakubh metre and it has the Svarita tone on its last vowel⁶. The tone is breath⁷, the Kakubh⁸ is a man's metre⁹. Breath is pre-eminency¹⁰, man is pre-eminency. Thereby they¹¹ combine pre-eminency with pre-eminency and obtain a firm support in pre-eminency by means of pre-eminency. Moreover they thereby cause the sacrificer to be abundantly furnished¹² with life (-breath). For him who knows thus there is prosperity.

He (i.e. Prajāpati) could not discern these (cows) because they had one and the same colour. Then he saw the Pauṣkala Sāman. Thereby he differentiated their colours. They got different colours¹³: white, red, black. Before that time they had only one colour: red. He who knows thus obtains many-coloured¹⁴ and differently coloured cows; he becomes rich in cattle.

And now the Pauṣkala chant. Pauṣkala Āṅgīrasa desired cattle and practised austerity. He saw this Pauṣkala Sāman. He praised with it. Thereupon he obtained cattle. Therefore this Sāman provides cattle. He who knows thus obtains cattle and becomes rich in cattle. And because Pauṣkala Āṅgīrasa saw it therefore it is called Pauṣkala. It has a finale of four syllables. The cows have four legs. The Uṣṇih is cattle¹⁵. (This finale is applied) in order to obtain more cows in addition to these previously already obtained (on account of the Pauṣkala without the finale).

I. 3. 1. 5. *The Śyāvāśva Sāman; the Saumitra chants (the story of Lady Long-tongue)* (161-164)

Auswahl, 60-62 and Caland's transl. in n. 2 on PB. 13, 6, 10; Oertel, *Actes du onzième Congrès Intern. des Orient.*, 225 ff.; Rau, *AS.* 20, 78-79; O'Flaherty, *Sex and Violence*, 99-103.

JB. 1, 337-338; 3, 267; PB. 8, 5, 7-11 (espec. Caland's n. on 8, 5, 9)

161. If they should apply the metres in the regular order, they would make the Anuṣṭubhs the last. The Anuṣṭubh is speech¹. They would place it outside the sacrifice (by applying it last). In the following way they give it a share of the sacrifice in the middle (of the sacrifice). The verses are these: "By fore-conquest of your plant"². Beforehand these (verses) conquer evil, beforehand striking off evil they go. By means of these there is conquered. A complete victory is desired (by means of the verse) "for the intoxicating (Soma which is) pressed out pierce, o friends, the dog with the long tongue"³.

Lady Long-tongue was a female Asura. She used to lick at the Soma everywhere. She was near the northern vessel⁴ and used to lick from there at the Soma that was pressed out in the southern, in the eastern and in the western vessel. Indra who wished to seize her was not able to seize her. He said: "Let nobody sacrifice, for this Lady Long-tongue licks at the Soma everywhere".

162. Now there was a handsome man called Sumitra ("Good-friend"), the son of Kutsa. To him he said: "Sumitra, you are handsome; women can easily be fooled by a handsome man. Try to fool⁵ this Lady Long-tongue". He went to her and said: "O Dīrghajihvī, make love to me". She said: "You have only one penis and there are cunts in all my limbs. This does not fit."⁶ He returned (to Indra) and said: "She said to me: 'You have only one penis and there are cunts in all my limbs. This does not fit'. He said: 'I will make a penis on every limb of yours'. Having covered these (penes) with his garment he came to her. He said to her: 'Dīrghajihvī, make love to me'. She said: 'You have only one penis and there are cunts in all my limbs. This does not fit'. He said: 'On each limb of mine, forsooth, I have a penis'. She said: 'Well, let me have a look at yours'⁷.

163. He showed them to her. They pleased her. She said: "Come. What is your name?". "I am Sumitra ("Goodfriend")⁸ by name". "That is a nice name which you have" she said. They cohabitated. After he had reached satisfaction in her he took hold of her. She said: "Hey, man, did not you call yourself Goodfriend"⁹? He said: "I am Good-friend for a good friend and Badfriend for a bad friend".

He saw these Saumitra chants⁹. He praised with them. With them he called upon Indra. Indra raised his Vajra in the form of an Anuṣṭubh

and came running near. With (the Anuṣṭubh) verse "By way of precautionary victory strike away, o friends, the long-tongued dog from your Soma plant in order that it may be intoxicating when it has been pressed out"¹⁰ he pounded away at her. These are verses which kill the rival and kill the demons. He who praises with these verses kills his hating rival and strikes away the evil in the form of demons.

(He sings:) "Him who pressed out flows forth and round in a purifying stream, the sap like a strong horse, this *duroṣam* Soma, o men, may the stoness subdue with a universal inspired hymn for the benefit of the sacrifice"¹¹. This means a connection¹² with the two preceding pressings.

On these verses they sing the Śyāvāśva chant. ¹³Leaving alone Śyāvāśva the son of Arcanānas, who had gone away in order to collect fuel¹⁴ (for the sacrifice), his fellow-sacrificers went to heaven. He desired: "May I rise upwards to heaven after them and may I become united with my fellow-sacrificers". He saw this Sāman. He praised with it.

164. "By way of precautionary victory—come—strike away, o friends, the long-tongued dog—come—from your Soma plant in order that it may be intoxicating when it has been pressed out; hey come"¹⁵ with these words the Maruts called upon him to come to heaven. Then he became united with his fellow-sacrificers. This Śyāvāśva became united with the Maruts. Therefore this is a Sāman which procures heaven. He who knows thus reaches heaven. And because Śyāvāśva the son of Arcanānas saw it, therefore it is called Śyāvāśva.

¹⁶Indra loathing from the third pressing went away. For it was sucked out¹⁷ as it were. The All-gods called upon¹⁸ him with this (Sāman, i.e. with its Stobha) *oho iyā*¹⁹. Then Indra returned to the third pressing and he did not run away from it anymore. Therefore this Sāman is associated with Indra. His sacrifice becomes visited by Indra and by the gods, Indra turns to his sacrifice and does not run away from his sacrifice, if he knows thus.

It has the Svarita tone on its last vowel. Tone is breath²⁰. They become deprived of their life (breaths) as it were, who neglect something of their sacrificial work, if at all²¹ (it is possible to say of people that) they neglect something. For who knows whether one omits something or not²¹. In that (this Sāman) has the tone on its last vowel, thereby they become provided with the lifebreaths.

I. 3. 1. 6. *The Āndhīgava Sāman* (165)

Auswahl, 63-64 and Caland's transl. in notes on PB. 8, 5, 12
JB. 1, 339; PB. 8, 5, 12-13.

165. And now the Āndhīgava. It has a finale in the middle¹ for the

sake of having a firm ground to rest upon. They who undertake the Ārbhava Pavamāna sail out on a sea without a halting-place. That this Sāman has a finale in the middle is for the sake of a resting-point. Just as in daily life people sail out for the sea, find an island, sail towards it and remain there taking a rest, in the same way they may after striking upon this finale take a rest, if they like, and stop praising for a while.

It has the word *iḷā* as its finale. The *iḷā* means cattle, cattle means all food. He who sets out for a journey without victuals does not accomplish it. But he who starts with victuals accomplishes it.

Forsooth this intermediate space is a sea without a halting-place. Without stores one cannot go over this in whatsoever way. Therefore they make here all food in the form of cattle their stores and go.

The Śāktyas who were longing for food performed the consecration. Now Andhīgu Śāktya saw this Sāman. He praised with it. He applied this tensyllabled Virāj in its middle (as a finale)². The Virāj metre is tensyllabled, the Virāj is food. Thereupon they obtained food. Therefore this Sāman means the obtaining of the Virāj, of food. He who knows this obtains the Virāj, obtains food, becomes an eater of food and the best amongst his own people. And because Andhīgu Śāktya saw it, therefore it is called the Āndhīgava.

I. 3. 1. 7. *The Kāva Sāman (the last of the Ārbhava Pavamāna) and its relation to the Auśana (the last of the Mādhyamdina Pavamāna). The parallelism of the midday service and the afternoon service* (166-167)

Auswahl, 64-65

JB. 1, 339; PB. 8, 5, 14-16.

166. Then there are the verses "Made favourable he blows wind into the dear ones"¹. Prajāpati created the creatures. He created them without breath. By means of these verses he gave them breath: "Made favourable he blows wind into the dear ones". Offspring is something dear. He blowed on (or into) them with breath as appears from *abhi* in the verse². "The names which the young one has while he grows". Names means great offspring³. "The lofty one has mounted the chariot of the lofty sun, which goes into two directions, he who looks around". The breath goes into two directions⁴. It moves to and fro. These verses procure life. Praising with these verses one reaches a complete lifetime.

On these the Kāva (is chanted). Kavi, the descendant of Bhṛgu, wished to go to the immortal world of the Gandharvas among the gods. He saw this Sāman. He praised with it. Thereupon he reached the immortal world of the Gandharvas among the gods. Therefore this Sāman procures a world (in heaven). Praising with this Sāman one

reaches the immortal world of the Gandharvas among the gods. And because Kavi, the descendant of Bhṛgu, saw this therefore it is called Kāva.

⁵It is provided with a particular tone (at the end). By means of a sound (or tone) at the end (of the mantra) food is given to the gods. It becomes identical with the R̥c (in its Sāman-ending) at the end of the Pavamāna. They take care that the Sāman does not exceed the (last syllable of the) R̥c and the R̥c the (last syllable of the) Sāman. The fact that here and there in the Pavamāna they do not chant (words from the R̥c) is (done) for the sake of equality (between Sāman and R̥c), for the balance in the arrangement. At the beginning (of the Pavamāna) the Gāyatra Sāman has the 'circumflected' *padānusvara* ending, at the end, at the conclusion of the Pavamāna (the Kāva) has the 'circumflected' *padānusvara* ending. Therefore the creatures have airs in two directions, upwards and downwards⁵.

The boat forsooth which father and son together punt⁶ is not wrecked. Sacrifice is a divine (i.e. metaphorical)⁷ boat. Father and son punt it. The Auśana stands at the beginning and the Kāva at the end, in order that the sacrifice is not wrecked. Therefore, when people mount a boat in a hurry⁸ father and son mount first.

These are the metres in the Ārbhava Pavamāna and the seven chants. That amounts to twelve. The year consists of twelve months⁹. On the other hand those five Sāmans of the midday-pressing are seasons. The months belong to the Ārbhava Pavamāna, the seasons to the Midday Pavamāna. The sacrifice is arranged as a year.

167. Prajāpati forsooth is the year. During six months he keeps standing with the one or the other foot raised. When he raises his warm foot, then it becomes warm here above and cold below. Therefore in the summer heat is found above and cold below. Therefore also in the summer they draw cold water from a well. And when he raises his cold (foot) then it is cold here above and warm below. Therefore in the winter cold is found above and heat below. Therefore also in the winter they draw warm water from a well. In this way Prajāpati here in the form of the year supports the creatures.

I. 3. 2. *The rice mess to Soma (saumya caru)* (167-168)

CH, 362-366; Śrautakośa II, 2 (E.S.), 758-764; II, 1 (S.S.) 447-449; Staal, Agni, I, 650; Auswahl, 65-66.

PB. 1, 5, 17-18; ṢaḍvB. 1, 7; TS. 6, 6, 7, 1-2; JSS. 1, 19; LSS. 2, 10, 6-14; DSS. 6, 2, 6-14.

167. (continued). Then they offer this rice mess to Soma. That which the Udgātṛs do too much or too little, that becomes lost and goes to the

world of Yama. This is also said by people who have risen from death: "We have seen this in the hall of Yama". They thereby fetch it back in that they offer this rice mess.¹ He should look at it (reciting): "My mind that has gone to Yama or has not gone away (that far) that we put again into ourselves through King Soma". "In my mind you have placed the sight, in the sight my mind". "May I not become cut off from the verses which bestow long life; may I not become separated from my portion of the Sāman". Then he should also look down at his reflection in order that his soul does not become lost².

And he should apply something of the butter³ on his eyes in order to improve his sight. Let then there also be⁴ discernment. He who does not see himself has lost his soul⁵. For that reason also he should pour some more butter on it and try to see himself, in order to obtain a full lifetime.

168. "When the Aṅgirasas were holding a sacrificial session, sand got into their eyes. They wished: "May we lose our blindness, may we see". They⁷ put this dark-coloured mess for Soma on their eyes. They applied it with this verse: "The sight through which the men-watching won the contest, through which he overcame the well-winged bird of prey, the falcon, the boundless sight which they say is in Aditi, let the men-watching Soma put that in me"⁸. Then they lost their blindness and they began to see. He who knows thus loses his blindness and begins to see.

Now they say: "Is it to be eaten or not?" He who having studied has no fame and is afflicted, may eat it. They who have studied here are qualified to receive fame. The fame of someone who having studied has no fame and is afflicted, has gone to yonder world. It is thereby fetched back again in that he eats this dark-coloured mess for Soma. As to this Śātyāyani said: "It should not be eaten. Who would take away fame from the place where he intends to stay several nights?"⁹.

I. 3. 3. *The Agniṣṭoma* (169-178)

CH, 368-371; Śrautakośa II, 2 (E.S.), 454-456; II, 1 (S.S.), 453-456; Staal, Pratiḍānam, 427-429; Agni I, 651-654; Auswahl, 66-69.

JB. 1, 340; PB. 8, 6-7; JSS. 1, 19; LSS. 2, 10, 15-24; DSS. 6, 2, 15-6, 3, 3.

I. 3. 3. 1. *The Yajñāyajñāya Sāman* (169-170)

169. *yajñāyajñā vo agnaye*¹. This is the fourth part of the Sāman. Thereby he gives the sacrifice a firm foothold in the Sāman. This is the self² of the Sāmans. Thereby they give the Sāmans a self. He who might dissociate himself from this Sāman, might become leprous or a bad rumour might harrass him.

This Gāyatrī having become a bird (*vayas*) rose up. He flew to

heaven. To him³ when he was in the Anuṣṭubh, the quarters of space gave their taxes⁴. For him who knows thus the subjects become tax-paying⁵, tribute is made to him from every quarter of space.

He sings as Prastāva *vayo yajñā vo agnaye*, (as Udgītha) *o yirā yirā ca dakṣase poprimḥ vayam amṛtam jātovāhoyi* and as Pratihāra *vidosam*⁶. *yajñā* is two syllables, *gira* is two and *poprim* is two. This amounts to six. The silent recitation consists of six syllables. Thereby the silent recitation in the litany for Agni and the Maruts is stopped⁷. For this is the end.

Agni Vaiśvānara rose in order to attack the creatures. He heated all this. The gods became afraid of this heat. They said: “He will burn all this.—

170. — Let us remove his fury”⁸. They removed his fury. When they first removed the fury, they became engaged in a discussion on this subject: “Where will it be?” They said: “It will be in every sacrifice (*yajñe yajñe*) of us”. Then it became the *yajñāyajñīyam*. Therefore the *Yajñāyajñīya* is called the *Yajñāyajñīya*.

When they removed it the second time, it became the *Nārmedha*. When they removed it the third time, it became the *Dāśaspatya*. When they removed it the fourth time, then it became the *Viśoviśīya*. When they removed it the fifth time, it became the *Vāravantiya*.

The sacrifice is Agni Vaiśvānara. Likewise these *Sāmans* of the Agniṣṭoma are (Agni Vaiśvānara). Thereby he firmly establishes Agni Vaiśvānara in blazing fury⁹.

I. 3. 3. 2. *Other optional Sāmans* (171–172)

Auswahl, 66–67; Caland's n. 3 on PB. 8, 8, 22.

171. He who seeks help should apply (instead of the *Yajñāyajñīya*) the *Nārmedha Sāman*. *Nārmedha* and *Suvrata* were two brothers. They established the sacred fires¹. *Nārmedha* acted as the *Udgātṛ* for *Suvrata*. The *Yajñāyajñīya* still was not chanted when they came running towards him saying: “The two sons of the *Udgātṛ*, *Nakira* and *Śakapūta*, have killed *Antakadhṛti Suvrata*², the son of you who are his *Yajamāna*³”. Seizing both his arms he said: “O Brahmins, this sacrifice is yours (now)⁴. You may perform it for whomever you wish as your *Yajamāna*. But I will forsooth take revenges⁵ for it through this man”. Having bound him to the pillar of *Udumbara* he set fire on him by means of hempen chips. He (*Nārmedha*) desired: “May I get out of this; may I find a way out and help, may this fire not burn me.” He saw this *Sāman* and praised with it. Thereupon he found a way out and help, and the fire did not burn him; it even burned down the cord with which he was bound. Therefore this *Sāman* procures a way out and help. For he found a way

out and help. He who knows thus finds a way out and help. And because *Nārmedha* saw it, therefore it is called *Nārmedha*.

172. He should apply the *Dāśaspatya* (instead) in case he desires pre-eminence. The Gods and Asuras were at strife. The gods ran to *Indra* (and said) “Let us win here with you as commander”. *Indra* desired: “May we conquer the Asuras”. He saw this *Sāman* and praised with it. Thereupon the gods conquered the Asuras. After he had become the victor they offered him the first choice (out of every ten pieces of booty)⁶ saying “*daśapataye daśapataya* (for the lord of ten) *ā*” Therefore the *Dāśaspatya* is called the *Dāśaspatya*. He who knows thus has the first choice and has to be honoured (*uddhārya*).

He who desires food should apply the *Viśoviśīya*. *Agni* desired: “May I become an eater of food⁷, the most eminent one and the overlord in every tribe⁸. He saw this *Sāman* and praised with it. Thereupon he became an ‘eater of food’, the most eminent one and the overlord in every tribe. Thereupon they employed him (*Agni* = the sacred fire) in every tribe. Because they employed him (or: it) in every tribe (*viśoviśo*), therefore the *Viśoviśīya* is called the *Viśoviśīya*. He (*Agni*) is an eater of food, the most eminent and the overlord in every tribe. He who knows thus becomes an ‘eater of food’, the most eminent and the overlord in every tribe.

He who desires cattle should apply the *Vāravantiya Sāman*. *Prajāpati* created the animals. Having been created they ran away from him. By means of the *Vāravantiya Sāman* he held them back. Because he held them back (*avārayat*) therefore the *Vāravantiya* is called the *Vāravantiya*. The application of the *Vāravantiya* as the *Agniṣṭoma Sāman* is made in order that the animals remain present⁹ and do not run away.

I. 3. 3. 3. *The Yajñāyajñīya, its name and function* (173)

JB. 1, 340; PB. 8, 6, 1–4.

173. ¹He who knows the udder of the sacrifice milks a sacrifice which is flowing abundantly. The *Yajñāyajñīya* forsooth is the udder of the sacrifice. It has the following teats: *Gāyatra*, *Rathantara*, *Bṛhat* and *Vāmadevya*. Therefore he should use the *Gāyatra* as it were when he sings the *Prastāva* and he should use the *Stobhas* of the *Rathantara* as it were and the raisings of the *Bṛhat*. The *Hīnkara* is the *Vāmadevya* and it is the *Yajñāyajñīya* itself. This sacrifice the *Yajamāna* milks. Having sacrificed he becomes prosperous¹. (The *Prastāva*) is *yajñāyajñā vo agnaye*². The *Yajñāyajñīya* is every sacrifice (*yajño yajño*). Because it conducts every sacrifice (*yajñam yajñam*) to the gods, therefore the

Yajñāyajñīya is called Yajñāyajñīya. Formerly they used to hold all the lauds with this (Sāman).

Now they say³: “They who sacrifice go upwards to heaven. They run the risk of going away beyond the point of return”. Therefore they hold the laud with the Yajñāyajñīya at the end. The Yajñāyajñīya is this world. Thereby they get a firm hold in this world⁴.

I. 3. 3. 4. *Water is poured between the naked thighs of the wife of the sacrificer and the Udgātṛ looks at her* (173–174)

Caland's n. 2 on PB. 8, 7, 11; n. 4 on ĀpŚS. 13, 15. 9.

PB. 8, 7, 8–14; TS. 6, 5, 8, 6.

173 (continued). —They praise having placed (a vessel filled with) water in the nearness—the Yajñāyajñīya forsooth is Agni Vaiśvānara—in order to extinguish it and not to be burnt by it. The wife (of the sacrificer) throws it down between her thighs. Thereby she extinguishes Agni Vaiśvānara. She throws it down after having made her thigh rather¹ naked. For having made the thigh rather naked the wife arouses the virility (of the husband)². They cause her to be looked at (by the Udgātṛ)³ for the sake of impregnation. As to this they say: “The wife⁴ thereby conceives offspring from the Udgātṛ when they make (him) look at her when there is a break in the chanting of the Sāman”⁵.

174. He should look at her (with the Yajus): “You are desirable indeed, in your appearance may we obtain everything which is desirable”⁶. Offspring is something desirable. Thereby he places offspring in himself. The other (the wife of the sacrificer) looks (at him with the Yajus). “From you who are a man possessing manly power may we obtain all the seed”⁶.

I. 3. 3. 5. *Should the Udgātṛ cover his head?* (174)

Caland's n. 1 on PB. 8, 7, 7.

PB. 8, 7, 7.

174. (continued) —Now they say: “He should sing the Udgītha being covered—the Yajñāyajñīya is Agni Vaiśvānara—in order to extinguish it and not to be burnt by it”. But when he sings being covered, he runs the risk of having the Pitṛs as his deities. They also say that he should sing being covered up to the ears. As to this however they also say: “By means of the ears he hears, by means of the eyes he sees. He would deprive himself of (all) this, if he should chant being covered. Moreover they pour down milk to be mixed with Soma in the third pressing¹. The milk for the mixture means progeny and cattle. From all this he would

deprive himself if² he should sing being covered (completely). He should sing being uncovered”.

I. 3. 3. 6. *Variations in the text of the Yajñāyajñīya* (175–177)

Auswahl, 67–69; Caland's n. 2 on PB. 8, 6, 10; Oertel, SBAW 1942 (8), 35–40. PB. 8, 6, 8–12

175. The Yajñāyajñīya is a bird. If he should desire about a sacrificer: “May he obtain heaven as his (future) world” he should sing for him the Prastāva with the words *vayo* (“bird”) *yajñā vo agnaye*¹. Having become a bird it carries him to heaven. On the other hand it thereby become so to say not conducive to a safe and complete lifetime (for the sacrificer). A bird is something which is rather dragged away², it is as it were something of no fixed abode. Therefore he should not sing the Prastāva in this way.

(Instead of *girā girā ca dākṣāsā* he should sing) *o yirā yirā cā dākṣāsā*³. When he should say *girā girā ca*⁴ Agni Vaiśvānara would swallow (*giret*) the sacrificer. And by saying *o yirā yirā cā dākṣāsā*—the *irā* is food—he places food at the opening (= mouth/beginning) of Agni Vaiśvānara (= the Yajñāyajñīya). However, he runs the risk of becoming emaciated when he should say *o yirā yirā cā dākṣāsā*⁵. He should say: *o yirā ihā cā dākṣāsā*.

176. Thus he does not become emaciated.

As to this the Brahmins of the past used to speculate: “Who, forsooth, will jump⁶ past the opened mouth of the crocodile?” The Yajñāyajñīya is a female crocodile⁷ who remains waiting with an opened mouth against the stream in a bottleneck. Having placed food in her mouth he safely passes.

(Instead of *pra pra vayam amṛtaṃ jātā* he says) *poprimṃ vayam amṛtaṃ jāto vā*. If he should say *pra pra vayam* (“away, away with us”), the sacrificer would prematurely die. But when he says *poprim*, he (Agni) becomes liberal⁸ for him.

(He says) *hiṃ māyi dāyivam*. If he were to say *dāsam*⁹ the sacrificer would become decaying¹⁰. But by saying *dāyivam*—they say that the sacrifice of which (all) the lauds have been performed should be transferred to heaven—thereby they transfer the sacrifice of which all the lauds have been performed to heaven (*divam*)¹¹.

(He says) *priyaṃ mitraṃ nū śaṃsiṣam*. If he should say *priyaṃ mitraṃ na śaṃsiṣam* he would not¹² praise his dearest friend. But by saying *priyaṃ mitraṃ nu śaṃsiṣam* he praises his dearest friend.

177. (He says) *prāyāṃ māyitrān nū śaṃsiṣām ūrjo napātaṃ sa hy āyumā*¹³. If he should say *nāyumā*¹⁴, the sacrificer would not have a long

lifetime (*āyus*). But by saying *āyumā* thereby the Udgātṛ places a long lifetime in himself and in the sacrificer.

(He says) *hiṃ māyāsmāyūḥ āsemā havyadātāyā u vā*¹⁵. If he should say *dāsema* they would bite (*daṃśuka*) him. But by saying *āsemā* he reaches (something).

(He says) *āsemā hāvyā dātāyāyī bhuvād vājeṣv avitā bhūvād dhīm māyī vārdhā*. Then his sacrifice becomes rather prosperous (*vṛddha*).

(He says) *ut trātā bahūnām*. If he should say *tanūnām*, the sacrificer would become rather thin (*tanu*). But by saying *bahūnām* thereby he makes him the saviour of many (*bahūnām*).

I. 3. 3. 7. The finale of the last Stotriya and the unyoking of the metres (178)

Auswahl, 68-69; Caland's n. 3 on PB. 8, 6, 13
PB. 8, 6, 13-14.

178. Now they say: "The verses of the Yajñāyajñīya miss one syllable¹. That is a gap in the Yajñāyajñīya. If he should not cover this gap in his chant he would make the Yajñāyajñīya leaky. After the Yajñāyajñīya has become leaky the sacrifices leaks, after the sacrifice the sacrificer, after the sacrificer the offspring. He should place the word *vāc* ("word") in (that gap)—*vāc* is Brahman—in the following way: *uta trātā vāg bahūnā u vā*. Some place (there the word) cow—the cow is complete food—in order to obtain complete food. On the other hand they say: "One should not pay attention to this. Everything is already healed by the fact that this (*Sāman*) has as its finale the word *vāc*²."

Now they say: "The metres should be unyoked in due order according to their seniority, in view of the rule 'The creatures are arranged according to arrangement and the unyoking of the metres'". He makes a Prastāva consisting of the six syllables *yajñā vo agnaye*. With the six syllables *girā ca dakṣase* he undertakes the Ādi (beginning). That amounts to twelve syllables. The Jagatī metre consists of twelve syllables. They heap together the Jagatī at the beginning. Thereby they become freed from the Jagatī. (The words) *pra vayam amṛtaṃ jātavedasām* amount to eleven syllables. The Triṣṭubh has eleven syllables. Thereby they become freed from the Triṣṭubh. With the eight syllables *priyaṃ mitraṃ nu śaṃsiṣam* they undertake the end of the *Sāman*. The Gāyatrī has eight syllables. Thereby they become freed from the Gāyatrī. In this way the metres become unyoked in due order and according to their seniority. In accordance with the arrangement and the unyoking of the metres the creatures become arranged. No one is dying before (his time) who is destined to die later.

II. THE UKTHYA (179-191)

Hillebrandt, *Ritual-Litteratur*, 137; Keith, *Religion and Philosophy of the Veda*, 334-335; Kane, *Hist. of Dharmaśāstra*, II, 2, 1204; Staal, *Agni*, I, 655-658

II. 1. The three Uktha lauds in general (179-181)

Caland, *Auswahl*, 69-72
PB. 8, 8, 1-8

179. The gods and the Asuras were fighting for the sacrifice. The gods drove the Asuras out of the sacrifice. The Asuras snatched away the sap and power of all the three pressings and entered the blind darkness. Everything which is beyond the Agniṣṭoma is blind darkness; what is beyond the year is blind darkness. The sacrifice forsooth is as great as the Agniṣṭoma; even great is also the year. There are twelve Stotras in the Agniṣṭoma, there are twelve months in a year. There are twelve Stotras and twelve Śāstras. There are twelve halfmonths in the first and twelve in the second halves of the months. And everything which is beyond, that is blind darkness. That they entered. The gods followed the Asuras. They went to meet (*pratyudatiṣṭhan*) them with the Ukthas; therefore the Ukthas are called Ukthas (= *utthas*). Thereupon they threw them out. They entered blind darkness, (i.e.) the night.

Indra said: "Who will follow them together with me?"

180. "I" said Varuṇa. "I will support the light (*jyotis*)" said Agni. Both of them followed them. The two of them took one third. Thereby they caused the morning pressing to increase. Therefore they praise on verses dedicated to Agni¹ and the corresponding recitation is dedicated to Indra and Varuṇa. Therefore they praise on Gāyatrī verses. For the morning pressing is connected with the Gāyatrī metre. He (Indra) said: "Who will together with me follow them?" "I" said Bṛhaspati. Both of them followed. The two of them took out one third. Thereby they caused the midday pressing to increase. Therefore they praise on verses dedicated to Indra² and the corresponding recitation is dedicated to Indra and Bṛhaspati. Therefore also they praise on verses written in the Kakubh metre. For the midday pressing is connected with the Kakubh metre³. He (Indra) said: "Who will follow them together with me?". "I" said Viṣṇu. Both of them followed them. The two of them took one third. Thereby they caused the third pressing to increase. Therefore they praise on verses dedicated to Indra⁴ and the corresponding reci-

tation is dedicated to Indra and Viṣṇu. Therefore they praise on Anuṣṭubh verses⁵. For the third pressing is connected with the Anuṣṭubh⁶.

They excluded them (the Asuras) from everything. And from that time people lead (the Jyotiṣṭoma) further (from the Agniṣṭoma) towards this (Ukthya)⁷. They lead forwards from the (Yajñāyājñīya) verses containing the word *ehi*⁸.

181. All these three (Ukthas) concern two deities: Indra and Varuṇa, Indra and Br̥haspati, Indra and Viṣṇu. By so much (i.e. by these six) they (the gods) took away the six wishcows (from the Asuras): the cow, the horse, the goat, the sheep, the rice and the barley. For him who knows thus these six wishcows become subservient⁹.

The sacrifice forsooth is as great as the Agniṣṭoma. Now they say: "If the sacrifice is as great as the Agniṣṭoma, why do they lead (the sacrifice) further towards the Ukthas¹⁰ when this (Agniṣṭoma) has reached its end¹¹?" He should say: "The verses of the Yajñāyājñīya miss one syllable. That is the cleft of the sacrifice¹². Thereby he makes the sacrifice whole on this spot."

They lead further from verses dedicated to Agni to verses dedicated to Agni¹³. This is like putting fires upon fire. If someone should distribute one fire manifoldly there would be many (fires). And if one should take these many together there would be one. It is like putting fires on one fire.

II. 2. *The first Uktha Stotra; the Sākamaśva Sāman and variations for special purposes.* (182)

Auswahl, 72-74

PB. 8, 8, 4-5; 9, 2, 8-9; 12, 6, 5-6; 12, 9, 20-22

182. On these verses¹ the Sākamaśva (is sung). The gods desirous of heaven practised austerities. They saw this Sāman. They praised with it. Having become a horse it carried them to heaven. After they had come to heaven they said: "Together with (*sākam*) the horse (*aśva*) we have come to heaven." Therefore the Sākamaśva is called Sākamaśva. Therefore this Sāman is one which leads to heaven. He who knows thus reaches heaven.

For someone who has a rival he should apply the Pramāṇhiṣṭhiya Sāman (in the first Ukthastotra). Indra raised the Vajra (in order to hurl it) at Vṛtra. He could not hit him². When he saw (the syllable) *pra*³, then he killed him. He who knows thus kills his hating rival. And because he saw (the syllable) *pra*, therefore it is called the Pramāṇhiṣṭhiya Sāman.

For him who has only partly conquered⁴ the Satrāsāhiya Sāman⁵ should be applied (in the first Ukthastotra). Indra overcame the Asuras.

Some of them he did not overcome. He desired: "May I finally subdue all the Asuras". He saw this Sāman. He praised with it. He finally overcame all the Asuras with it. And because he overcame (*asahata*) the Asuras finally (*satrā*), therefore the Satrāsāhiya Sāman is called Satrāsāhiya. He who knows thus finally overcomes his hating rival.

For him who desires to become a Purohita he should apply the Daivodāsa Sāman (in the first Ukthastotra). The Brahmin is consecrated to Agni, the Kṣatriya to Indra. This Sāman is consecrated to Agni and Indra⁶. Agni is the class of the Brahmins, Indra the class of the Kṣatriyas. Thereby he supports the Kṣatriya class by means of the Brahmin class and the Brahmin class by means of the Kṣatriya class. In this way the authority over the people does not get lost from him. He reaches the position of a Purohita, they give him a prominent position (as a Purohita)⁷.

II. 3. *The second Uktha Stotra; the Saubhara Sāman and other optional chants* (183-187)

Oertel, *JAOS* 18 (1897), 19-20; 19 (1898), 123-125; *Auswahl*, 74-76; Caland's n. 1 on PB. 8, 8, 16; Ghosh, *Fragments*, 19-21; K. Hoffmann, *III* 4 (1960), 8-10; Bodewitz, *Amṛtadhārā. Dandekar Felic. Vol.*, Delhi, 1984, 65-72; O' Flaherty, *Tales of sex*, 53 f.

PB. 8, 1, 4-5; 8, 8, 13-20; 8, 9, 1-5; 12, 4, 17; 14, 11, 21-23

183. For him who is possessed of a demon he should apply the Harivaṇṇa¹ as the Brahmasāman (i.e. in the second Uktha Stotra)². When the Aṅgiras went to heaven from these worlds the demons (Rakṣas) followed them. They wished: "May we strike away the demons"³. Then the Aṅgiras Harivaṇṇa saw this Sāman. He praised with it. Thereby they struck away³ the demons from these worlds, by (the finale) *hariśriyam* from the earth, by *virājasi* from the intermediate space, by *dive dive* from heaven. Thereupon after having struck away the demons from all these worlds they rose to heaven. He who knows thus rises to heaven after having struck away the demons from all these worlds.

184. He who desires help should apply the Traita Sāman⁴ (in the second Uktha Stotra). When the Āptyas were on their way with what they had earned (as Dakṣiṇās?)⁵, they got thirsty in the desert. They found a well in the waste land⁶. Then neither Ekata nor Dvita was willing to descend. Then Trita descended. When these two had drunk and become satisfied, then⁷ they covered him (Trita) when he was (still) in the same place (i.e. in the well) with a wheel and went away with the cattle⁸. He desired: "May I come out of this; may I find help and protection"⁹. He saw this Sāman and praised with it. He used the finale *sam indubhiḥ* ("with drops"). By means of a rainshower Parjanya

floated him upwards and out (of the well), for he floated him upwards towards the wheel with which he was covered. Therefore this is a Sāman which procures a way out and assistance. He who knows thus finds a way out and assistance.

He followed (them) along the track. When they saw him coming they jumped to the wood, the one having become a bear, the other an ape. This is also a Sāman which slays rivals. For these two whom he had turned into a bear and an ape had become his rivals.

Moreover Parjanya rains for him.

It is also a Sāman which procures cattle. For he made these cows exclusively his. He who knows thus obtains cattle and becomes possessed of much cattle.

And because Trita Āptya saw it, therefore it is called Traita.

185. He who desires food should apply the Traikakubha Sāman¹⁰. Indra gave the Yatis to the wolves¹¹. When they were being eaten, three boys were left: Rayovāja, Pṛthuraśmi and Bṛhadgiri. They praised Indra. To them he said: "Wishing what, O boys, do you praise me¹²?" They said: "Support us, O bounteous one". He threw them on his back¹³. They¹⁴ clung¹⁵ to his three well-known humps.

These worlds which had been together separated in three parts. Food threefoldly followed them¹⁶. And to the three 'humps' of these three worlds was also clinging something namely food¹⁷.

He (Indra) considered: "If I should¹⁸ obtain the three 'humps' of these three worlds (and) the food, I could thereby throw away these humps of mine". He saw this Sāman and praised with it. Thereby he obtained the three 'humps' of these three worlds (and) the food. Therefore the Traikakubha ("three-humped") is called Traikakubha. Therefore this Sāman means the obtainment of food. He who knows thus obtains food¹⁹, becomes an eater of food and the most powerful amongst his own people.

186. This (Traikakubha) Sāman is connected with three vital powers (*indriyas*) (or: threefoldly connected with Indra's qualities)²⁰. The triplet (on which this Sāman is chanted) is dedicated to Indra. The Sāman (itself or rather its name) is connected with Indra (and his three *kakubhs*). Its finale is *indrah*. There are three vital powers (*indriyas*) in man: oneself, offspring and cattle. These he thereby encompasses within himself.

He (Indra) said to them (the three Yatis): "What does the one wish, what the other, what the third?" Rayovāja said: "I desire cattle". He gave to him the *ilā*. The *ilā* is cattle²¹. Then Pṛthuraśmi said: "I desire royal power²²". He gave to him royal power²². He is (the same as) Pṛthu Vainyu²³. Then Bṛhadgiri said: "I desire food"²⁴. To him also²⁵ he gave what he desired.

He who desires offspring should apply the Saubhara Sāman (in the second Uktha Stotra). He should adopt *hus* as finale. He who desires food should apply the Saubhara. He should adopt *ūrj* ("food") as finale. He who desires rain should apply the Saubhara. He should adopt *his*²⁶ as finale. He who desires that the rain may stop (*udgrahanakāma*) should apply the Saubhara Sāman. He should adopt *ud* as finale. He who desires to go to heaven should apply the Saubhara Sāman. He should adopt *ū* as finale²⁷.

They asked the descendants of Bharadvāja, when they were performing a long sacrificial session: "With what (Sāman) did you praise, when you desired offspring?" "With the Saubhara". "With what, when you desired food?" "With the Saubhara". "With what, when you desired that the rains should stop?" "With the Saubhara". "With what, when you desired to go to heaven?" "With the Saubhara". Such so to say is this Sāman. These are the wishes connected with it. These wishes he obtains. Whatever one desires, when one praises with this Sāman, that wish becomes fulfilled for him.

187. He who may wish: "May there be born an excellent ruler²⁸, an excellent man, of good appearance and good-looking, in my offspring", should make the Saubhara the Brahmasāman (i.e. the Sāman of the second Uktha Stotra). The lustre of man is his offspring; the Saubhara is the lustre of the Bṛhat. The Bṛhat is nobility²⁹. This (Saubhara chant) is also the offspring of a member of the nobility. In the offspring of him who knows thus an excellent ruler, an excellent man, of good appearance and good looking, is born.

Prajāpati created the creatures. These being created by him perished. They became the reptiles other than the snakes. He created a second group of creatures. They also perished. They became the fishes. He created a third group of creatures. They also perished. They became the birds. He created a fourth group of creatures. He thought: "How might these creatures not perish?" He saw this Sāman. By means of it he touched them, when he pronounced (the finale) *ūrj* ("food"). Having been anointed by him with *ūrj* they thrived. He said: "I have nourished them well (*subhṛtaṃ bhr*)³⁰. Therefore the Saubhara is called Saubhara. He who knows thus nourishes his offspring well³¹.

II. 4. The third Uktha Stotra; the Nārmedha Sāman and other, optional chants (188-191)

Auswahl, 76-77; Caland's n. 1 on PB. 8, 8, 25; n. 4 on 8, 8, 26
PB. 8, 8, 21-26; 8, 9, 6-22

188. They praise with the Nārmedha (the third Uktha Stotra, the Stotra) for the Acchāvāka in the Atirātra. With the *ilā* (of this last chant

of the Ukthya) they make a transition to the night (i.e. to the Atirātra, in case no Ṣoḍaśin is performed)¹. Now they say: "They who perform the Acchāvāka's chant on Uṣṇih verses, lose the Anuṣṭubh". One of these (Uṣṇih verses: RV. 8, 98, 7-9) is an Arvāg-Uṣṇih, one a Madhya-Uṣṇih, one a Pura-Uṣṇih². The metre (of these verses) is free³; speech speaks freely. The Anuṣṭubh is speech⁴. Thereby they do not lose the Anuṣṭubh. The last of these (verses) is an obvious Anuṣṭubh⁵. Thereby also indeed they do not lose the Anuṣṭubh. Just like here in this world the bees gather the essences of the blossoms, in the same way these deities gathered the essences of the metres⁶. By him who knows thus there is praised with the essence of the metres.

This Sāman has the features of night and day. The verses belong to Indra, the Sāman belongs to Agni⁷. The day belongs to Indra, the night to Agni. If one should miss this Sāman (and use an other) in the Atirātra, one would tear away oneself from the representation of night and day. If someone were to say about him on this occasion: "He (the priest) has torn him (the sacrificer) away from the representations of night and day", this would come true. Therefore this Sāman should not be left out in the Atirātra.

189. Forsooth, the night goes more quickly than the day. The *ilā*⁸ is *ehi* ("come"), in order not to tear off (the night, i.e. the Atirātra, from the day, i.e. the Agniṣṭoma + Ukthya).

What was the excellence of the R̥c and of the Sāman, that became the Udvaṃśīya⁹. He who knows thus becomes firmly established by R̥c and Sāman. He should apply this (Sāman) for a noble man, not for a vile man¹⁰—the vile man has a moderate, the noble man an abundant living—in order to obtain the abundancy. Moreover, the gods raised their race as it were, when they overpowered the Asuras. Because they raised (*udyatya*) their race (*vaṃśa*) upwards (*ud*) with this chant, when they overpowered the Asuras, therefore this (chant) became the Udvaṃśīya. This is the reason why the Udvaṃśīya is called Udvaṃśīya. He who knows thus conquers the unconquered and does not suffer the loss of what he had conquered already.

This chant¹¹ is a representation of all the Pr̥ṣṭha Sāmans. The words *gāyanti tvā gāyatrīṇaḥ* are a representation of the Gāyatra; *arcanty arkam arkāvīṇā* of the Rathantara¹²; *brahmāṇas tvā hoyi śatakratāv* of the Bṛhat¹³; *ud vaṃśam, iva yāyimirāyi* of the Vairūpa¹⁴; the repetition¹⁵ *ud vaṃśāmi* (forms a representation) of the Vairāja; *vā yā vu vā up*¹⁶ of the Mahānāmnis; *mā*¹⁷ *irā* of the Revatis¹⁸; *hā i* of the Vāmadevya¹⁹. Thereby one becomes firmly established in every manifestation of the Pr̥ṣṭhas²⁰, in their essence, in their unsurpassed lustre and their metres, at the end of the (Ukthya) sacrifice.

190. He who is connected with something consisting of sixteen parts is complete²¹, forsooth. In case the Udvaṃśīya is applied (as the Sāman

of the third Ukthya Stotra, i.e. as the fifteenth Stotra), one repeats again the last quarter (*ud vaṃśam iva yemire* three times)²². By this a Ṣoḍaśin is produced as to its outward appearance. The Ṣoḍaśin is a Vajra²³ to be used against a rival. Thereby one hurls a Vajra at one's hating rival, in order to lay him down.

There was darkness between the gods and the Asuras. The gods saw this half-*ilā*²⁴. Thereby they traversed that (darkness)²⁵. One should concentrate one's thought on someone whom one hates. Using (?) this half-*ilā* one transpierces²⁶ him. One applies an *atisvara*²⁷ in the half-*ilā*. Therefore²⁸ flow through.

Asāḍha, the son of Savayasa, performed an Atirātra sacrifice. Then Atidhanva Śaunaka was a *prasarpaka*²⁹. He (i.e. Asāḍha) applied the Udvaṃśīya as the Acchāvāka Sāman (i.e. as the Sāman of the third Ukthya Stotra) at the Atirātra. To him he (i.e. Atidhanva) said: "You people should make this in such a way. With a broken off *ilā*³⁰ the sound loses its firm grip in its relation to others. This is a manifestation of that which characterizes a servant³¹". He (Atidhanva) said: "We apply the complete *ilā*, make a continuity by means of the tone³² and then will move (from the day, i.e. from Ukthya) to the night (i.e. to the Atirātra)." "No" said the other (i.e. Asāḍha) "Indra, forsooth, pursued the Asuras with that Sāman. Having regained strength in the form of the tone (*svara*) they rushed against him. They conquered him. Having been conquered he hurled this half-*ilā*. The half-*ilā* is meant for protection".

191. "The Nārmedha should be applied. This (Sāman) has as its finale *ilā*. The *ilā* is cattle³³. (Sacrificing) with cattle they (the gods) drove them³⁴ (the Asuras) out of the night. Therefore the Nārmedha should be applied"³⁵.

He³⁶ who desires prosperity should apply the two Āṣṭādaṃstra Sāmans. Āṣṭādaṃstra, the son of Virūpa, saw these two Sāmans later so to say than the other seers (saw their Sāmans). He feared: "My two Sāmans will be without Stotra verses"³⁷. Then he said: "He who will let my two Sāmans³⁸ enjoy Soma³⁹ must become prosperous". These two Sāmans provide prosperity⁴⁰. They who praise with these two obtain prosperity.

Āṣṭādaṃstra, the son of Virūpa, desiring cattle performed austerities. He saw these two Sāmans and praised with them. He applied this *ilā* as its finale. The *ilā* is cattle. Then he obtained cattle. These two Sāmans provide cattle. He who knows thus obtains cattle and becomes rich in cattle. Because Āṣṭādaṃstra, the son of Virūpa, saw them, therefore these two are called Āṣṭādaṃstra.

This Sāman of the Acchāvāka has *ilā* as its finale. The *ilā* is cattle. Thereby one becomes firmly established in cattle.

III. THE ŚOḌAŚIN (192-205)

A. Weber, *Ind. Studien* 9 (1865), 120; 229; 10 (1868), 352; Hillebrandt, *Ritual-Litteratur*, 137; *Vedische Mythologie* III, Breslau 1902, 217-220; Keith, *Rel. and Phil.*, 335; Caland, *Auswahl*, 77-82; Staal, *Agni* I, 658-663.

TS. 6, 6, 11; AB. 4, 1-4; ŚāṅkhB. 17, 1-4; ŚB. 4, 5, 3; JB. 3, 80; PB. 12, 13; ŚaṅvB. 3, 11; JŚS. 1, 15; LŚS. 3, 1; DŚS. 7, 1

192. When Prajāpati assigned the colours to the gods, he reserved the yellow colour (*hari*) for himself¹. He gave it to Indra². Herewith Indra obtained superiority. They praise with verses containing the word *hari*³, that is (his) superiority. Mysteriously the verses containing the word *hari* become Anuṣṭubhs⁴. When they are sung in the Stotra (i.e. with liturgical interpolations), they amount to thirty-four syllables. Then, by means of the two thirty-fourth syllables (i.e. by the thirty-third and the thirty-fourth) of the Sāman (additional) room is created, thus they say. If they should sing the laud on verses of thirty-five syllables, they would obtain a higher form, namely the one belonging to the Bṛhatī metre. If they should sing the laud on verses of thirty-three syllables, they would obtain a lower form, namely the one belonging to the Anuṣṭubh. If the Stoma should be fifteenfold, they would obtain the lowest form. When they sing the laud with a Śoḍaśin consisting of a sixteenfold Stoma sung on verses of thirty-four syllables, they make it prosper with regard to its own natural position⁵. On account of the fact that this (Śoḍaśin) becomes prosperous, prosperity is created for them among their own people⁶.

There are sixteen Stotras and sixteen Śastras. That amounts to thirty-two. The Anuṣṭubh has thirty-two syllables. The Śoḍaśin is connected with the Anuṣṭubh, since it has a numeral correspondence to the Anuṣṭubh.

There were metres of the gods on the one hand and metres of the Asuras on the other.

193.⁷The monosyllabic metre was the lowest of the gods, the seven-syllabic the highest. The ninesyllabic was the lowest of the Asuras, the fiftensyllabic their highest. The gods desired: "May we take away the bigger one of the Asuras by means of the smaller". They took away the fiftensyllabic with the monosyllabic. With the bisyllabic they took away the fourteensyllabic with the threesyllabic the thirtensyllabic, with the foursyllabic the twelvesyllabic, with the fivesyllabic the elevensyllabic, with the sixsyllabic the tensyllabic with the sevensyllabic the ninesyllabic, with the eightsyllabic⁸ the eight (syllables of the Asuras)⁷. Be-

cause every time these (syllables) amounted to sixteen (i.e. 1 + 15, 2 + 14 etc.), therefore the Śoḍaśin (the Sixteenfold) is called Śoḍaśin. To this the Gāyatrī was added (or: corresponded) as seventeenth⁹. Therefore they say: "Prajāpati is seventeenfold".

Indra¹⁰ wished to slay Vṛtra. Saying (or: thinking) "I will slay Vṛtra" he resorted to Prajāpati. He (P.) gave to him this Śoḍaśin as a thunderbolt after having taken away its force¹¹, namely the Śakvarī verses. He (I.) could not slay him. He resorted again to him (P.) saying: "I really want to slay Vṛtra".

194. He (P.) gave to him the Śakvarī verses. Then Indra slayed Vṛtra. He who knows thus slays his hating rival.

He (P.) thought: "If I give (these verses) to him in the day-time, room will be left for the rivals in the night. If I give (them) to him during the night, room will be left for them during the day." Then he saw this, the moment during which the sun has just unharnessed the horses; at that moment he gave (them) to him¹². Thereby he excluded the Asuras both from the night and from the day. He who knows thus excludes his hating rival from the night and from the day. Among the Stotras it is the Śoḍaśin which procures the attainment of heaven transferring as it were along a (narrow) channel¹³. He who knows thus reaches heaven.

195. Now they say: "A Trivṛt Stoma should be made". The Trivṛt is a thunderbolt¹⁴. The Śoḍaśin is a thunderbolt¹⁵. And they also say: "A fifteen-versed¹⁶ Stoma should be made". The fifteen-versed Stoma is a thunderbolt¹⁷. (The thunderbolt is the Śoḍaśin. And they also say: "A sixteen-versed Stoma should be made. The fifteen-versed is a thunderbolt")¹⁸. Indra, who raises the thunderbolt, is the sixteenth¹⁹. (He should do so thinking:) "May I slay the evil obstruction (Vṛtra), by means of a thunderbolt which is connected with Indra." By means of a thunderbolt which is connected with Indra he who knows thus slays the evil in the form of his hating rival. And they also say: "A seventeen-versed Stoma should be made". The fifteen-versed is a thunderbolt. Indra, who raises the thunderbolt, is the sixteenth. Prajāpati is the seventeenth. He is the one who undertakes the action, the protector, the one who speaks (to the executor): "Strike, kill, do not run away". (He should do so, i.e. make this Stoma, thinking:) "May I slay the evil, obstruction (Vṛtra), by means of a thunderbolt which is connected with Indra as well as with Prajāpati". He who knows thus slays the evil in the form of his hating rival by means of a thunderbolt which is connected with Indra as well as with Prajāpati. And they also say: "A twenty-one-versed Stoma should be made". Indra formed the thunderbolt out of all the seven Hotra(-functions)²⁰, three verses out of every Hotra. This twenty-one-versed Stoma became equal to the Śoḍaśin. Thereby Indra slayed Vṛtra. He who knows thus slays his hating rival.

As to this Yāmana Bhrātālāyana also said: "The Ṣoḍaśin produces a numeral concord²¹ with the Virāj. The Ṣoḍaśin is connected with the Virāj. It is established in the Virāj. Wherever he may think that it corresponds to the Virāj, he should chant the laud with it.

196. The gods and the Asuras were fighting for night and day. The gods won the day, the Asuras resorted to the night. Then the gods said: "We have come into the possession of half this world. How could we also completely win the night? Let us attack (them)". They attacked. Then they stationed themselves²² in the last part of the day and the Asuras came running from the night and stationed themselves in the first part of the night. The evening is the last part of the day, the evening is also the first part of the night. The one party stationed itself on its border, the other party stationed itself on its border. Their property were the metres. They were fighting for the metres.

197. ²³The monosyllabic metre was the lowest of the gods, the sevensyllabic the highest. The ninesyllabic was the lowest of the Asuras, the fiftensyllabic the highest. The sevensyllabic and the ninesyllabic were placed near each other, (i.e.) the metres of the one party were stationed turned in this direction²⁴, those of the other also in that direction²⁵. Prajāpati having become of Anuṣṭubh-nature ²⁶ came and stood between them. They (the gods and the Asuras) kept looking at each other and spying, wishing to find each other's weak place²⁷.

The gods resorted to Prajāpati saying: "We want to conquer the Asuras". To them he gave this thunderbolt, the Ṣoḍaśin, saying: "Having obtained their metres with your metres you must transfer²⁸ (the combinations of your own metres and those of the Asuras) to me (who am Anuṣṭubh-like)". They obtained the fiftensyllabic by means of the monosyllabic and the fourteensyllabic by means of the twosyllabic. This became an Anuṣṭubh. This they transferred to Prajāpati. By means of the threesyllabic they obtained the thirtensyllabic, by means of the foursyllabic the twelvesyllabic. This became an Anuṣṭubh. This they transferred to Prajāpati. By means of the fivesyllabic they obtained the elevensyllabic, by means of the sixsyllabic the tensyllabic. This became an Anuṣṭubh. This they transferred to Prajāpati. By means of the sevensyllabic they obtained the ninesyllabic, by means of the eightsyllabic the eight (syllables of the Asuras). This became an Anuṣṭubh. This they transferred to Prajāpati. Having obtained their metres with their own in this way²⁹ they struck out the Asuras. When they had become struck out and went to their holes, Prajāpati, having become a horse with redbrown colours, snorted them away (out of these holes)³⁰. They are found spread (lit. one by one) among the people living outside the border³¹ (of Aryan culture). Then the gods became

prosperous and the Asuras perished. He who knows thus becomes prosperous himself and his hating rival perishes.

198. The gods were so to say inferior and the Asuras superior. By means of the inferior (metres) they obtained from them what was superior (among the metres). Therefore a weaker clan fights against a stronger clan. Therefore it also happens that weaker folks conquer stronger enemies. He who knows thus gets into his power someone who possesses more, although he himself possesses less³².

That metre is evidently a Paṅkti which consists of five Pādas and five syllables (in each Pāda). They chant the laud of the Ṣoḍaśin on Paṅktis³³. The Paṅkti is a metre which is equated with man³⁴, because man is fivefold. Out of man he thereby forms speech which is complete (*āpta*). Therefore man speaks all speeches. For then man is complete as it were, speaking all speech. When they chant the laud on Anuṣṭubhs, this would be like driving to the oceans when the water-pots have become dried up³⁵.

They transfer the inferior metres to the superior ones. The inferior ones are those whose deities have become conquered. Therefore they transfer them to the superior ones. Of these metres forsooth the threesyllabic one consisting of one Pāda is the most powerful. That they make interpolations (*upasargas*) with these metres in (other) metres³⁶ is done in order to obtain power. He passess across to the finale with an *atisvāra*³⁷. The gods passed from the day towards the night. He who knows thus conquers the world of his rival. For the night is as it were a rallying-point³⁸ of rivals.

199. They buy the Soma with a cow that has excessive (i.e. excessively long) ears³⁹. The Ṣoḍaśin is like an excrescence⁴⁰ on every ear of the other Stotras. Saying "We buy together⁴¹ (with the Soma) the Ṣoḍaśin", they buy the Ṣoḍaśin, when the cow serving as the price of the Soma plant has excessive ears⁴². Thereby the Ṣoḍaśin is bought by them, thereby it is obtained.

They buy the Soma with a cow that has excessive ears. They leave some redundant Soma from every pressing. They praise on verses which contain a form of the root *jan* ("to beget"). All the forms (? : *sarvāni rūpāṇi*) are recited. When they buy the Soma with a cow that has excessive ears, the Yajamāna thereby produces it (i.e. the Ṣoḍaśin). When they leave some redundant Soma from every pressing, the Adhvaryu priest thereby produces it⁴³. When they praise on verses which contain a form of the root *jan*⁴⁴, the Udgātṛ thereby produces it. When 'all the forms' are recited, the Hotṛ thereby produces it. These are the births of the Ṣoḍaśin. He who knows thus becomes procreative with offspring and cattle.

200. Energy (*haras*) surpassed Indra. He said to the gods: "How could the energy not surpass me"? To him all the gods said: "We shall praise you with a verse containing the word *hari*. Thus the energy will not surpass you". All the gods praised him with a verse which contained the word *hari*. Then the energy (*haras*)⁴⁵ did not surpass Indra. When they praise on verses containing the word *hari*, they thereby invigorate Indra with energy. Indra is the deity who is nearest to the sacrificer⁴⁶. When they praise on verses containing the word *hari*, they thereby invigorate the sacrificer with energy and ardour. For him who knows thus there is prosperity.

201. The Śoḍaśin forsooth is like a side-horse⁴⁷ for the other Stotras. When a side-horse draws (the chariot) without being yoked it either cuts off or destroys (the straps or cords). On account of the last Stotra it (the Śoḍaśin) becomes a balanced Stoma. As one might yoke the side-horse⁴⁸, even so one yokes the Śoḍaśin (the sixteenth Stotra) to the other Stotras, in order to avoid destruction⁴⁹.

The Śoḍaśin forsooth is like an eye for the other Stotras. On account of the last Stotra it (the Śoḍaśin) becomes a balanced Stoma, in order to avoid blindness⁵⁰.

The Śoḍaśin forsooth is like a relative for the other Stotras. On account of the last Stotra it (the Śoḍaśin) becomes a balanced Stoma, in order to maintain variation⁵¹.

The Ukthas are cattle, the Śoḍaśin is a Vajra⁵². When at the end of the Ukthas they praise with the Śoḍaśin, then they enclose the cattle with a Vajra⁵² in order that they do not become scattered⁵³. The property of him who knows thus does not become scattered.

202. Now they say: "The Śoḍaśin should not be applied in an Ukthya⁵⁴. The Ukthas are cattle⁵⁵, the Śoḍaśin is a Vajra⁵⁶. One would hurl a Vajra at the cattle. It should be applied in an Atirātra. Water is the appeasement of everything⁵⁷. Thereby they extinguish it (i.e. the Śoḍaśin Vajra)⁵⁸.

When the Soma ritual is fit for exorcising, everybody who carries out the (magical) rite should make a gold, pronged Vajra and hurl it at this one or that one. Every time he strikes at him in order to lay him down. After the Soma rite has become finished he should turn the Droṇakalaśa vessel topsyturvy and having made sacrificial cakes consisting either of groats or of green grasses he should cut off their necks, mentioning the names (of the adversaries): "Here I cut off the neck of so and so, here of so and so, here of so and so". He cuts off the necks of all those whose names he mentions. He gives it to the Brahman⁵⁹. The Vajra is the Brahman. Thereby he places the Vajra in the Brahman.

203. Indra and Bṛhat met each other. The Bṛhat surpassed Indra with one of its manifestations⁶⁰. He was afraid of it, fearing: "It won't

overcome me, I hope". He said to the gods: "This (form by which it exceeds me) should become the Śoḍaśin sacrifice". "Yes". It became the Śoḍaśin. This is its origin. He who knows thus surpasses⁶¹ his hating rival in prosperity, when he praises on twofooted Gāyatrī verses with the Bṛhat as Śoḍaśin⁶². The twofooted Gāyatrī verses are: "Unto our Soma come with bay steeds"⁶³.

⁶⁴Indra wished to slay Vṛtra. He resorted to Prajāpati saying: "I will slay Vṛtra". To him he gave this Anuṣṭubh⁶⁵ of which the energy was taken away. He did not lay low (Vṛtra) with it. What he roared (*vyanadat*) when he failed to lay him down⁶⁶, that became the Nānada Sāman. Therefore the Nānada is called Nānada⁶⁴. Therefore they say: "One should not⁶⁷ make the Nānada the Sāman of the Śoḍaśin, for he (Indra) failed to lay low (Vṛtra) with it"⁶⁸. He again resorted to him (P.) saying: "I will slay Vṛtra". He (P.) formed the energy of the seven Hotrā(-functions)⁶⁹, three verses out of every Hotrā, and gave it to him. This twenty-one-versed Stoma became equal to the Śoḍaśin. Thereby he killed Vṛtra. He who knows thus slays his hating rival⁶⁸. The Śoḍaśin has twenty-one strongholds. Seven Hotṛs make the Vaṣaṭ call at the morning-service, seven at the midday-service, seven at the afternoon-service⁷⁰.

And because he formed the energy (*haras*) and gave it to him⁷¹ (therefore)

204. Gaurīviti, the son of Śakti, saw this Sāman as a surplus⁷² of the Brahman (= Veda, i.e. Ṛgvedasamhitā). That became the Gaurīvita Sāman⁷³. The Gaurīvita is the surplus of the Brahman, the Śoḍaśin the surplus of the Stotras. When they praise the Śoḍaśin with the Gaurīvita Sāman they place the surplus with the surplus, for the sake of the harmony⁷⁴ of the sacrifice.

Aupoditi, the son of Gopāla, said: "He (i.e. the Udgātr) has placed a creeper on the thick (tree). He has applied the Nānada Sāman to the Anuṣṭubh⁷⁵. He has praised with the Gaurīvita⁷⁶ (thinking) "I do not lose prosperity". He who knows thus, does not lose prosperity.

It (i.e. the Gaurīvita) is also connected with the day of tomorrow and leads to progeny⁷⁷.

He who desires to have cattle should perform the Śoḍaśin Sāman on Śakvarī verses. The Śoḍaśin is a Vajra, the Śakvarīs are cattle⁷⁸. He wins cattle by means of a Vajra, and comes into possession of cattle. He who desires: "May I come into possession of a Vajra", should perform the Śoḍaśin on Śakvarī verses. The Śoḍaśin is a Vajra, the Śakvarī verses are a Vajra. By means of a Vajra he obtains a Vajra and he comes into possession of a Vajra⁷⁹. He who wishes food should perform the Śoḍaśin on Virāj verses. The Śoḍaśin is a Vajra, the Virāj means food. By means of a Vajra he obtains food, he eats food and becomes an

eater of food⁸⁰. These verses count thirty-three syllables. Among these twenty-one form the support and twelve the procreation. He who knows thus gets a firm support, gets offspring and is not overcome between two conflicting parties⁸¹.

205. "Bring to the great, of great prosperity"⁸², these are the Virāj verses. He who wishes: "May not the word of someone else outtalk me" should make the Śoḍaśin Sāman on Anuṣṭubhs. The Śoḍaśin is a Vajra, the Anuṣṭubh means speech. By means of a Vajra he obtains speech, the speech of someone else does not outtalk him⁸³. "Mount the chariot, o Vṛtrakiller"⁸⁴ these are the Anuṣṭubh verses. Now (there are) those one-footed, three-syllabic Bhurij-Śakvarī verses: Viṣṇu's metre. With them Indra killed Vṛtra, with them he quickly obtained prosperity. He who knows thus kills his hating rival and quickly obtains prosperity⁸⁵.

Passing (from hand to hand a piece of) gold they chant the laud of the Śoḍaśin. Thereby they provide the Śoḍaśin with light⁸⁶.

A horse stands near⁸⁷ for the representation (of Prajāpati)⁸⁸. It stands there blowing away the room of their rivals⁸⁹.

Singing: "Higher than whom no one is born, he who encompasses all beings, Prajāpati, who bestows people with offspring, is associated with three lights, he the Śoḍaśin" (the Udgātr) looks at the Soma that has been drawn (by the Adhvaryu) for the Śoḍaśin⁹⁰. (If the Śoḍaśin is based on verses which contain the word *hari*)⁹¹ with the verse: "Indra, the paramount sovereign and Varuṇa, the sovereign, both have consumed this in the beginning. I consume this following and in agreement with their consuming. Speech must happily enjoy the Soma"⁹².

⁹³The monosyllabic metre was the lowest of the gods, the sevensyllabic the highest. The ninesyllabic was the lowest of the Asuras, the fiftensyllabic their highest. The gods desired: "May we take away⁹⁴ the bigger one of the Asuras by means of the smaller". They took away the fiftensyllabic with the monosyllabic. With the bisyllabic they took away the fourteensyllabic, with the threesyllabic the thirtensyllabic, with the foursyllabic the twelvesyllabic, with the fivesyllabic the elevensyllabic, with the sixsyllabic the tensyllabic, with the sevensyllabic the nine-syllabic, with eight syllables the eight (of the Asuras)⁹⁵. In this way he who knows thus gets into his possession (the property) of a hating rival who is superior by means of something which is inferior⁹⁶.

IV. THE ATIRĀTRA (206-232)

Weber, *Ind. Stud.* 9 (1865), 120-121; 229-230; 10 (1968), 352-354; Hillebrandt, *Ritual-Litteratur*, 138; *Vedische Mythologie* III, 216-217; Eggeling, *SBE* XLI (1894), XVII-XX; 127, n. 1; Keith, *Rel. and Phil.*, 335-336; *The Veda of the Black Yajus School*, I, CXVI-XCVII; Kane, *Hist. of Dharmaś.* II, 2 (Poona 1941), 1205; Staal, *Agni*, I, 663-686; E.R. Sreekrishna Sarma, "The Atirātra according to the Kauṣītaki Brāhmaṇa", *Agni*, II, 161-167
PB. 9, 1-2

IV. 1. *The Atirātra in general; the rounds (pariyāyas)* (206-208)

Oertel, *Transactions CAAS* 15 (New Haven, 1909), 162-163; 166-167; Staal, *Agni* I, 663-680
PB. 9, 1, 1-5; 16, 19-26; AB. 4, 5-6; ŚāṅkhB. 17, 5; 8-9

206. The Asuras who had been driven away from the day, entered the night. The gods constructed this (Atirātra) Vajra which has the Anuṣṭubh as its head¹. Herewith they persecuted them. This (Vajra) was speech². They persecuted (them) with speech, i.e. with light³. This (speech-Vajra) is a Virāj⁴. They persecuted (them) with a Virāj, with light.

The Atirātra is not a good sacrifice one might say. It is only on account of the word *pāntam*⁵ that this sacrifice is made useful to be undertaken⁶, for the sake of the continuity and the uninterruptedness⁷ of night and day.

The metres which bear the day, also bear the night⁸: the same Gāyatrī, the same Virāj, the same Kakubh, the same Anuṣṭubh.

They praise on Bṛhatī verses. Thereby they do not become separated from⁹ the Bṛhatīs. On account of the twelvesyllabic Pādas they do not become separated from⁹ the Jagatīs. He makes the Vaṣaṭ call with a Triṣṭubh. Thereby they do not become separated from⁹ the Triṣṭubhs¹⁰.

¹¹Running after¹² them (i.e. the Asuras) with the Saṃdhi (Stotra) they (the gods) made them meet with a defeat which could not be repaired¹³ anymore¹¹. He who knows thus makes his hating rival meet with an irreparable defeat.

¹⁴The night (i.e. the Atirātra) is the match of the Agniṣṭoma: The Agniṣṭoma contains twelve lauds and the night also contains twelve lauds¹⁵. The night is the match of the Ukthya. There are three Ukthas and the Twilight (i.e. the Saṃdhi Stotra) has three deities¹⁴. The night is the match of the Agniṣṭoma and of the year. There are twelve

Stotras in an Agniṣṭoma and the year has twelve months¹⁶. By the night the thirteenth month is obtained. The night is the highest position of the sun¹⁷. He who knows thus, goes to the highest position of the sun.

207. The Atirātra is a sacrifice which covers everything¹⁸. There is no day without a night and no night without a day. These worlds do not have separately the one and the other. Night and day are this all, these worlds, and they produce the past and the future¹⁹.

As to this they say: "A sacrificer should not start sacrificing with an Atirātra". For he despises his own property. There are two sacrifices (namely the sacrifices of the day-time and the Atirātra). The Agniṣṭoma is the own property of the Brahmin. He despises the Agniṣṭoma, the Ukthya and the Ṣoḍaśin. Now they also say: "By means of the Agniṣṭoma one only wins the Agniṣṭoma, by means of the Ukthya only the Ukthya, by means of the Ṣoḍaśin only the Ṣoḍaśin, but by means of the night (i.e. the Atirātra) one obtains everything". He who knowing thus annexes four sacrifices by means of one sacrifice, for him four strong men are born²⁰ and he obtains a strong position in cattle.

208. ²¹The Asuras who had been driven away from the day, entered the night. The gods saw these chants and these (nocturnal) rounds. By means of these they went down after them. They killed them successively (litt.: in rounds)²². Because they killed them in several rounds (*paryāyam*), therefore the rounds (*paryāya*) are called rounds. He who knows thus, gradually kills his hating rival.

²³Those (Asuras) who were concealed by the first part of the night, they killed by means of the first round. In that the first stanzas of the first round are repeated, thereby they kill those who are concealed by the first part of the night. Those (Asuras) who were concealed by the middle part of the night, they killed by means of the middle round. In that the middle stanzas of the middle round are repeated, thereby they kill those who are concealed by the middle part of the night. Those (Asuras) who were concealed by the later part of the night, they killed by means of the last round. In that the last stanzas of the last round are repeated, thereby they kill those who are concealed by the later part of the night²³.

They killed them with repeated blows²⁴. It is like hammering and hammering again. He who knows thus, kills his hating rival with repeated blows.

IV. 2. *The Sandhistotra and its corresponding Śastra, the Āśvina* (209-213)

Oertel, TCAAS 15 (1909), 163-169; Staal, *Agni* I, 680-682

PB. 9, 1, 1-5; 16; 19-26; 35-37; AB. 4, 5-8; ŚāṅkhB. 17, 5; 8; 9; 18, 1

209. The night is called the spotted (*śarvarī*). The gods said: "We

have got a share (*api*) in the spotted". Therefore the Apiśarvarī metres are called the Apiśarvaris¹. He who knows thus, gets a share in the spotted (night).

In the beginning this (universe) was with the Asuras. The gods having conquered it said: "Whereby may we join together day and night at the end (of the night)?" They saw this Rathantara Sāman as a joint (*saṃdhi*)². Hereby they joined together day and night at the end (of the night). Because they joined them together (*samadadhur*), therefore the Saṃdhi (Stotra) is called Saṃdhi.

The Uktha³ belonging to the Saṃdhi Stotra is the Āśvina. At an advanced stage of the night they chant the Saṃdhi (Stotra), till sunrise they recite thereafter the Āśvina (Śastra), for the sake of the continuity of the night and day and for the sake of the mutual connection⁴ of night and day.

The gods having won night and day made an enclosure⁵ in the form of a Vajra⁶ in order to protect the cattle, lest the Asuras should assail them. As to the fact that these Uṣṇih verses are used at the end—the Uṣṇih verses are a Vajra⁷—by means of a Vajra they enclose the cattle, in order that they may not be scattered⁸. The prosperity of someone who knows thus, does not become scattered⁸.

210. In the beginning this (universe) was with the Asuras. The gods having conquered it said: "Let us divide it among ourselves". They could not agree on its division. They said: "Let us run a race for it"⁹. They ran a race for it. Agni's chariot was first, then (came) that of Uṣas, then that of the Āśvins. These two Āśvins¹⁰. When these two were driving along, Agni blocked (their way). The two said: "Let us pass". "No" he said, "you two should give me then at least a share". "A third for you" they said, "but it should be named after us two only". "Yes" he said and let them pass. When these two were driving along, Uṣas blocked (their way). The two said: "Let us pass". "No", she said, "You two should give me a share". "One third for you", they said, "but it should be named after us only". "Yes", she said and let the two pass. These two won. He who knows this victory of the Āśvins, wins, when he wishes: "May I win here". And he who knows this share of Agni and Uṣas, obtains a share, when he wishes: "May I obtain a share". Therefore they praise with verses addressed to several gods¹¹ but (the Śastra) is called Āśvina; for that was the boon chosen by these two.

211. The gods and the Asuras were at strife about night and day. The gods conquered the day. Then the Asuras entered the Ṛc and the night. The gods said: "We have obtained half of this universe as our share. How could we completely conquer the night? Let us attack with our most precious possessions"¹² "With your metre", they said to Agni. "With your Stoma", (they said) to Indra. "With your equivalence"¹³

(they said) to Prajāpati. "With your abode", (they said) to the All-gods. Because they said to Agni "With your metre", therefore they chant Gāyatrī verses¹⁴. Because they said to Indra "With your Stoma", therefore the night (i.e. the Atirātra) has the fifteenfold as its Stotra¹⁵. Because they said to Prajāpati "With your equivalence (*sampad*)", therefore he accomplishes (*sampadyate*) the Anuṣṭubh¹⁶. Because they said to the All-gods "With your abode", therefore they recite thereafter verses in the Jagatī metre¹⁷. Running after them (the Asuras) with the Saṃdhi (Stotra) they made them meet with an irreparable defeat by means of the Āśvina (Śastra). He who knows thus, makes his hating rival meet with an irreparable defeat¹⁸.

212. Having driven¹⁹ the Asuras out of night and day the gods held them down with a Vajra in the form of a Trivṛt²⁰. These worlds are threefold. Thus they held them down with these worlds. Therefore they say: "As long as these worlds will exist, so long the Asuras will not exist". For they are held down by these worlds.

²¹The night (i.e. the Atirātra) is the match of the Agniṣtoma and of the year. The year has twenty-four half-months, and the Ukthas and the potations of the night are twenty-four²¹. There are three (daily) pressings and three (nocturnal) rounds. In this way they make the night consisting of three pressings and they shape her out of the day as it were.

Having conquered night and day the gods led yonder sun westward by means of the (three successive) pressings. By means of the rounds they led him again eastward. They made him rise in the east with the Āśvina (Śastra). Therefore they say: "The Āśvina (Śastra) should not be recited after sunrise". (By reciting after sunrise) he makes him (the sun) go apart (from the Śastra). By him who knows this thus, yonder sun is led westward by means of the pressings, brought again eastward by means of the rounds, raised in the east by means of the Āśvina (Śastra). By him night and day are won, obtained, for his pleasure the sun shines.

213. The Saṃdhi (Stotra) is chanted with the Rathantara (Sāman). Prajāpati gave his daughter Uṣas to Bṛhaspati (in marriage). He gave the Āśvina (Śastra consisting of) thousand (verses) as her dowry. He said to the gods: "This (woman) is mine, the rest is yours". Therefore, when a noble-minded man wins a wife, he distributes the dowry²². The gods said: "Let us divide this". They could not agree about its division and said: "Let us run a race for it". They ran a race for it. Agni's chariot was first, then came that of Uṣas²³, then that of the Āśvins. These two Āśvins . . .¹⁰. The gods said to these two: "This (victory) is a boon which we grant to you, but we should have a share". Therefore they praise with verses addressed to several gods, but (the Śastra) is called Āśvina²². To Agni they chant first, then to Uṣas, then to the Āśvins, for thus were their victories²⁴.

There is one Sāman, there are two metres. He thus places the two-legged (man) above²⁵ the four-legged animals. Therefore the two-legged man rules²⁵ the four-legged animals.

He should pronounce the final stanza while the sun has not yet risen, if he should wish with regard to someone: "May he become worse". He certainly becomes worse. He should pronounce the final stanza at daybreak, if he should wish with regard to someone: "May he be neither here nor there". He is certainly neither here nor there. But Parjanya becomes full of rain²⁶. He should pronounce the final stanza after sunrise, if he should wish with regard to someone: "May he become better, may he obtain splendour". He certainly becomes better and obtains splendour.

IV. 3. The Sāmans of the Atirātra

IV. 3. 1. The Vaitahavya Sāman (214)

Auswahl, 82-83

PB. 9, 1, 6-1; 9, 2, 1

214. The verses beginning with "Him who drinks (*pāntam*) of the Soma"¹ contain the word *andhas* (Soma). The word *andhas* ("Soma", "darkness") means night, *pāntam* means day². This is for the continuity of night and day and for the mutual connection³ of night and day.

On these verses the Vaitahavya is chanted with the word *okas* ("house") as its finale. The gods drove the Asuras out of every house by means of the Vaitahavya with the word "house" as its finale. By means of the Vaitahavya with the word "house" as its finale he who knows thus, drives his hating rival out of every house. The house forsooth is the vital airs. Thereby he appropriates the vital airs of his hating rival and places them in himself.

Now they say: "They who undertake the Atirātra, become deprived of this world". In that it has the word "house" as its finale—the house of man is this world—, thereby one gets a strong foothold in this world.

Vitahavya Āśrāyasa⁴, who was wandering⁵ for a long time expelled (from his realm), desired: "May I return to my own house". He saw this chant. He praised with it. He applied *okā*⁶ ("house") as its finale. Thereupon he returned to his own house. This is a wish-granting chant. This was the wish he cherished. This wish was fulfilled for him. Whatever wish one may cherish, when one praises with this chant, it will become fulfilled for him. And since it was the royal dignity (which he, Vitahavya, desired on that occasion), he then obtained kingship. He who knows thus obtains royal dignity and kingship. And since Vitahavya Āśrāyasa saw (this chant), therefore it is called Vaitahavya Okonidhana ("With the word house as its finale").

IV. 3. 2. *The Śyāktya Sāman* (215)

JB. 1, 216

215. The verses beginning with “unto Indra an intoxicating”¹ contain the root “to be intoxicated” (*mad*). The word *mada* “intoxication” (also) means “sap, juice, fluid”. The night (i.e. the Atirātra) is sucked out as it were, it is pressed out as it were². They do not perform a new pressing for this rite. Whatever residue of Soma they leave over at that time, when the third pressing takes place, thereby they perform (the sacrifice) at that night. In that these verses contain the root *mad* (“to be intoxicated”), thereby they confer juice on that night. Thereby they strengthen it³.

On these verses the Śāktya is sung. By means of the Śāktya the Śāktas obtained cattle. Therefore the Śāktya is called Śāktya. This now is a chant whereby one can obtain cattle. He who knows thus, obtains cattle and becomes rich in cattle.

The Śāktas who were desirous of food, practised austerity. They saw this chant. They praised with it. Thereupon they obtained food. (The status)⁴ of this (chant) is just as that of the Gaurivita. The Gaurivita means food. And food is also connected with the day of tomorrow⁵. Food is also the surplus of everything here. This night (i.e. this Atirātra) is a surplus as it were. They place redundant food in this night⁶. This chant has a special tone. Tone is breath⁷. And the breaths (or life) are also food⁸. This chant now is the obtainment of regular food. He who knows thus obtains food, becomes an eater of food and the most eminent among his own people. And because the Śāktas saw it, therefore it is called Śāktya.

IV. 3. 3. *The Kāṇva Sāman* (216)

Auswahl, 83

PB. 9, 2, 5-6; JB. 1, 215

216. The Kāṇva chant is sung on verses beginning with “We (praise) you, wishing to obtain this,”¹. Kāṇva, the son of Nṛṣad, who was wandering for a long time without firm support², desired: “May I obtain firm support”. He saw this chant and praised with it. He applied *rantāyā* (“for the sake of rest”)³ as its finale. He who has no firm support, has no rest as it were. The night (i.e. the Atirātra) is vibration as it were⁴; this (chant) is a rest (*raṭi*). Then he obtained a firm support. This chant here is a firm support. He who knows thus, obtains a firm support. And because Kāṇva, the son of Nṛṣad, saw it, therefore it is called Kāṇva.

The verses beginning with “To Indra, who is given to joy, the pressed out (Soma)”⁵ contain the root “to be intoxicated” (*mad*). The word

mada (“intoxication”) (also) means “sap, juice, fluid”. The night (i.e. the Atirātra) is sucked out as it were, it is pressed out as it were. They do not perform a new pressing for this rite. Whatever residue of Soma they leave over at that time, when the third pressing takes place, thereby they perform (the sacrifice) at night. In that these verses contain the root *mad* (“to be intoxicated”), thereby they confer juice on that night. Thereby they strengthen it.

IV. 3. 4. *The Śrautakakṣa Sāman* (217)

Auswahl, 84

PB. 9, 2, 7; 13, 7, 10

217. On these verses they sing the Śrautakakṣa chant. Śrutakakṣa, the son of Kakṣīvat, desiring cattle practised austerity. He saw this chant and praised with it. He used this (word) *ilā* as its finale. *Ilā* means cattle¹. Then he obtained cattle.

This is a chant which provides cattle. He who knows thus, obtains cattle and becomes rich in cattle.

It is a chant in which the words of the metrical text are repeated again and again². Whenever the gods discovered the sap of the metrical texts (or: of the metres), they made it repeatedly pierced (*punarnitunnam*)². They struck it again and again. The night (i.e. the Atirātra) is sucked out as it were. In that (the chant) has a repeated repetition of the metrical text, thereby they place sap in it (i.e. in the night). This is a continuance of the sap. And because Śrutakakṣa, the son of Kakṣīvat, saw it, therefore it is called Śrautakakṣa.

³This (chant) has the word *ilā* as finale. It is a Sāman related to the Sastra of the Acchāvāka priest. *Ilā* means cattle. Thereby he becomes firmly established in cattle³.

IV. 3. 5. *The Aurdhvasadmana Sāman* (218-219)

Auswahl, 84-86

PB. 9, 1, 12-14; 9, 2, 10-12

218. There is the verse “Here is Soma, o Indra, for you”¹. This is a repeated announcement of the oblation. They mean to say to Indra by this (verse): “Here is another sacrifice for you”². The night (the Atirātra) is the second oblation which is made.

On these verses (they chant) the Aurdhvasadmana. By means of the Aurdhvasadmana the gods went upward (*ūrdhva*) and settled (*asīdan*) in these worlds. Because they went upward (*ūrdhva*) and settled (*asīdan*) in these worlds, therefore the Aurdhvasadmana is called Aurdhvasadmana. This is a chant which leads to heaven. He who knows

thus, goes upward and settles in heaven by means of this (chant). By means of the Aurdhvasadmana the gods appropriated the cattle of the Asuras through (the Stobha) “with excellent lauds” (which formed part of the finale of the chant). With (the Stobha) “intoxicating man” they hurled a Vajra at them. With “in the battles” they mounted heaven.

They say that these (Stobhas) should be separately applied—these worlds are different—in order to keep these (worlds) apart. “With excellent lauds” is this world, “intoxicating man” the intermediate world, “in the battles” heaven. Therefore they have to be applied separately (i.e. each in one of the finales), in order to keep these worlds apart.

219. As to this Jānaśruteya said: “The finale is the strength of the chant. If one should apply (the Stobhas) separately, one would disturb³ it, one would disjoin it. They should be applied together (in all the finales), in order that the chant may possess strength.” They are four-syllabic. The intention is: “The four quarters which there are in this world, may we get a firm support in all of them. The four quarters which there are in the intermediate world, may we get a firm support in all of them. The four quarters which there are in yonder world, may we get a firm support in all of them”.

By means of the Aurdhvasadmana the night (i.e. the Atirātra) (symbolically) obtains Prṣṭha Stotras. This world forms the Rathantara, the intermediate world the Vāmadevya and yonder world the Bṛhat⁴. Moreover the best of these worlds are the tops (*prṣṭhāni*). He who knows thus, becomes one of them. Prajāpati forsooth is the elevated seat (*ūrdhvasadma*). He who knows thus, obtains the position of Prajāpati.

IV. 3. 6. *The Vainava or Āpāla Sāman* (220–221)

Oertel, *JAOS* 18 (1987), 28–30; Ghosh, *Fragments*, 57–60; Rau, *AS* 20 (1966), 87–88; *German Scholars I*, 219–220
PB. 9, 2, 13–14

220. The Vainava chant is sung on verses beginning with “For us, o Indra, rich in food”¹. Veṇu, the son of Viśvāmitra, desired: “May I become the foremost and most prominent Vedic scholar”. He saw this chant and praised with it. Then he became the foremost and most prominent Vedic scholar. He who knows thus, becomes the foremost and most prominent Vedic scholar. Because Veṇu, the son of Viśvāmitra, saw it, it is called the Vainava.

They also call it the Āpāla². Āpālā Ātreya had moles or sores on her skin³. She desired: “May I get rid of my bad complexion”. She saw this chant and praised with it. Going down to a ford she found⁴ a Soma-

stalk. She chewed it. Then her teeth sounded like pressing stones. Indra came running thither (thinking) “The pressing stones are sounding”. She spoke to (him): “A girl going down to the water has found Soma on her path. Taking it home she said: ‘For Indra I will press you, for Śakra I will press you’”⁵.

When Indra found out “Her teeth sound here like pressing stones”, he turned away. She said to him: “Young man, you there who are going attentively from house to house, drink this (Soma) which is pressed out with the teeth and which is accompanied by fried grain, porridge, cake and a hymn”⁶.

When he did not take notice of her, she said to him: “I have not even set my mind on you, I am not even longing for you”⁷. Indra, thinking “Āpālā has been praising me for some time already with all sorts of verses”⁸, turned back. (At the words) “Softly as it were, a little bit softly so they say, flow for Indra, o juice”⁹ he sucked Soma from her mouth. For him who knowing thus kisses the mouth of a woman, it becomes like a Soma drink.

221. He said to her: “Āpālā, what is your wish?” She said: “Make these three surfaces grow over, Indra: the head and the cornfield of my father and moreover this here on my belly”¹⁰. Make all these become hairy”¹¹. Her father was bald. He cured his baldness. His cornfield bore nothing. It bore fruit now. There was no hair on her pudenda. They also grew now. He pulled her through the nave-hole of a chariot”¹². Then she became an iguana. He pulled her through the nave-hole of a cart. Then she became a chameleon. He pulled her through a yoke-hole. Then she became a *saṃśliṣṭikā*¹³. To this is referred in the following verse: “Having cleansed Āpālā thrice, in a nave-hole of a chariot, in a nave-hole of a cart and in a yoke-hole, you, Indra Śatakratu, gave her a sun-like skin”¹⁴. She got the most beautiful appearance. This is a wish-granting chant. This was the wish she wished and it was fulfilled for her. If anyone having a wish praises with that chant, that wish is fulfilled for him. And because Āpālā, the daughter of Atri, saw it, therefore it is called Āpāla².

IV. 3. 7. *The Ārṣabha or Daivodāsa Sāman* (222)

Auswahl, 86

PB. 9, 2, 8–9; 15

222. The Ārṣabha chant is sung on verses beginning with “Unto the Soma thee, o Bull”¹. Indra desired: “May I become the bull (*rṣabha*) of all the creatures, may I become the best. He saw this chant and praised with it. Then he became the bull of all the creatures, he became the best. Therefore the Ārṣabha is called Ārṣabha. He who knows thus,

becomes the bull among his own people, he becomes the best.

They also call it the Daivodāsa. Divodāsa, the son of Vadhryaśva, desired: "May I obtain the class of the Brahmins as well as that of the Kṣatriyas. May I being a king still be a seer." He saw this chant and praised with it. Then he obtained both the class of the Brahmins and that of the Kṣatriyas. Being a king he became a seer. He who knows thus, obtains both the class of the Brahmins and that of the Kṣatriyas; Being a king he becomes a seer. And because Divodāsa, the son of Vadhryaśva, saw it, therefore it is called Daivodāsa.

IV. 3. 8. *The Gāra Sāman* (223)

Auswahl, 86-87; Caland's n. 3 on PB. 9, 2, 16
PB. 9, 2, 16

223. The Gāra chant is sung on verses beginning with "Here, o Good one, is the pressed plant"¹. The Asuras strewed some poison for the gods. Not knowing (what it was) and thinking it to be food they swallowed it. Then they got the idea that they had been poisoned. They desired: "May we get rid of this poison which has been swallowed". They saw this chant and praised with it. Thereby they got rid of the swallowed poison (*garān gīrṇān*)². This became the mountains (*girayo*). Because they got rid of the swallowed poison (*garān gīrṇān*), therefore the Gāra is called Gāra. He who may think that he has been poisoned, because he accepted something from someone from whom one should not accept something, and because he has eaten something from someone whose food one should not eat³, should praise with this (chant). He gets rid of the swallowed poison and from the evil which has been done by him.

⁴This (chant) has the word *iḷā* as its finale. It is a Sāman related to the Śastra of the Acchāvāka priest. *iḷā* means cattle. Thereby he becomes firmly established in cattle⁴.

IV. 3. 9. *The Ghr̥taścunnidhana and the Madhuścunnidhana Sāmans* (224-225)

Auswahl, 87-88
PB. 9, 1, 17-18; 9, 2, 17; 13, 11, 16-18

224. The Ghr̥taścunnidhana chant (the Sāman which has the word *Ghr̥taścut* as its finale) is sung on the verses beginning with: "For through this with might"¹. By means of (the finales) *ghr̥taścut* and *madhuścut* ("ghee-dripping" and "honey-dripping") the gods made the sacrifice swell, whenever it became dried up. Therefore they say: "Swell like a Soma sprout". The night (i.e. the Atirātra) is dried up² as it were. In

that the chant has the finale "dripping with ghee", thereby he makes it swell.

When the Aṅgirasas went to heaven, two, Ghr̥taścut and Madhuścut, were left behind. They desired: "May we two fly up after them to heaven". They practised austerity. They saw these two chants and praised with them. When they praised with the finales "for Ghr̥taścut" and "for Madhuścut", they flew after them to heaven.

Ghee is the top of the drinks based on milk, heaven the top of the worlds. Honey is the top of the juices, heaven the top of the worlds. By means of two top-chants they reached the top-world, heaven. He who knows thus, reaches the top-world, heaven, by means of the top-chants.

Cattle is ghee-dripping³, honey-dripping. Thus these two obtained cattle by means of these two chants. And they also went to heaven by sacrificing with this cattle. These two chants procure cattle and lead to heaven. He who knows thus, obtains cattle and goes to heaven.

225. These two chants are the breasts of the sacrifice. By means of these Indra milked all what he desired from the sacrifice. He who knows thus, milks all what he desires from the sacrifice⁴. Of these two the one has a *yajus* as finale, the other has a Sāman's finale. The chant ending in *ghr̥taścut* has a *yajus* as finale, the chant ending in *madhuścut* has a Sāman's finale⁵. He who knows thus, gets the prosperity which is achieved by a Yajus and a Sāman as well as the (concomitant) wishes.

Now they say: "When they use clarified butter in the ritual of the day-time, whereby does (the ritual of) their night become provided with clarified butter?" One should say: "By means of the chant with *ghr̥taścut* ("ghee-dripping") as its finale". Thereby the night becomes provided with clarified butter. And because Ghr̥taścut and Madhuścut, the two Aṅgirasas, saw it, it is called thus.

IV. 3. 10. *The Maidhātitha Sāman* (226)

Auswahl, 88-89
PB. 9, 2, 18-19

226. And now the Maidhātitha chant. When the descendants of Kaṇva rose from a sacrificial session, went and yoked up¹ they² being hungry³ came upon a desert⁴, where there grew many gourds. They wished: "May we drive away⁵ these (gourds) after they have become cows". Then Medhātithi, the descendant of Kaṇva, saw this chant. With this they sat down near (these gourds):

"Come ye hither and take place. Sing for Indra, o friends, offering praise, for the first of the many (gods), the disposer of goods, for Indra, together with the pressed Soma. He should assist at our enterprise¹ for the sake of wealth and abundance"⁶.

Wealth means cattle. Then they drove away these (gourds) which had become cows. They drove them away with the Him-sound. These are the cows speckled like gourds which since then are found here. This chant now means the driving away of cattle. He who knows thus, obtains cattle and becomes rich in cattle. And because Medhātithi, the descendant of Kaṇva, saw it, therefore it is called Maidhātitha.

IV. 3. 11. *The Saumedha or Paurvātitha Sāman* (227)

Oertel, *JAOS* 18 (1897), 48
PB. 9, 2, 20

227. And now the Saumedha chant. Having killed the Asuras the gods felt rather impure and unholy. They wished: "May we become pure and holy". They saw this chant. They praised with it. Then they became pure and holy. They said: "We have become very holy (*sumedhya*)". Therefore the Saumedha chant is called Saumedha. He who knows thus, becomes pure and holy.

They call it also Paurvātitha. Pūrvātithi, the son of Arcanānas, the younger brother of Śyāvāśva, desired: "May I obtain cattle. May I get plenty of cows". He saw this chant and praised with it: "Let him come, when he hears it, with thousandfold help"¹. He obtained thousand cows, he got plenty of cows. This now is a cattle-providing chant. He who knows thus, obtains thousand cows, he gets plenty of cows. And because Pūrvātithi, the son of Arcanānas, saw it, therefore it is called Paurvātitha.

The verses beginning with: "O Indra, at the pressed Soma"² are Uṣṇih-verses. The Uṣṇih is the stronghold of the gods. In that they apply them at the end, thereby they defend the stronghold of the gods at the outskirts, in order to protect the cattle and lest the Asuras might assail them".

IV. 3. 12. *The Kautsa Sāman* (228)

Oertel, *JAOS* 18 (1897), 31-33; *Studien z. vgl. Litteraturgeschichte* 8 (1908), 116-117; K.F. Geldner, *Vedische Studien* 2 (1889), 170-179; R. Pischel, *ibidem*, 196-197; Ghosh, *Fragments*, 63-64; O'Flaherty, *The Origins of Evil in Hindu Mythology*, Berkeley 1976, 334-335; *Tales of Sex and Violence*, 74-75
PB. 9, 2, 21-23

228. On these verses the Kautsa is sung. Kutsa and Luśa called upon Indra in rivalry. He came upon Kutsa's invitation¹. He (K.) bound him with a hundred straps by the scrotum. To him Luśa spoke: "I have heard, o Indra, that you are someone who catches himself (instead of being caught), who does not give way, o bull, and stimulates the weak.

Free yourself from Kutsa. Come here. Why should someone like you remain bound by the scrotum?"². Having broken them all he ran toward Luśa. Kutsa called after him: "O Indra, in the pressed Somas"³. He turned back to him. To him said Luśa: "*Indrā hoyi have hoyi*"⁴. He remained standing between them. He said to them both: "Take a share. I will drink personally from one of you, from the other with my greatness". "Yes". They both took a share. One obtained the self, the other the greatness. Kutsa obtained the self, Luśa the greatness. With the self (personally) he drank from the one, with his greatness from the other. With the self he drank from Kutsa, with his greatness from Luśa. His self and his greatness are his two selves. This is a chant which is connected with Indra. Attended by Indra, attended by the gods, becomes the sacrifice of him who knows thus. Indra comes to his sacrifice. And because Kutsa saw it, therefore it is called Kautsa.

⁵This chant has the word *ilā* as its finale. It is a Sāman related to the Śastra of the Acchāvāka priest⁶. *Ilā* means cattle. Thereby he becomes firmly established in cattle⁵.

IV. 4. *Various Sāmans and metres for various purposes* (229)

PB. 9, 1, 28-32; 8, 10, 1-8

229. Now they say: "There should be (applied) the Rathantara in the first strophe of three verses, the Vāmadevya in the second and the Bṛhat in the third, in order to mount these worlds. The mentioned Sāmans are these worlds. The Rathantara is this world, the Vāmadevya the intermediate world¹ and the Bṛhat is yonder world. Therefore one should do so for the sake of the mounting of these worlds. The exhalation, the circulation of air in the body and the inhalation² are forsooth these Sāmans. The Rathantara is the exhalation, the Vāmadevya the circulating air and the Bṛhat the inhalation. Therefore one should do so for the sake of the continuity and uninterruptedness of the exhalation, the circulation and the inhalation". And he who might desire "May I obtain prosperous offspring", should apply the Rathantara in the first strophe of three verses and the Vāmadevya in the others. The Vāmadevya is Prajāpati³. Thereby they come to Prajāpati, to sound, in the end, for the sake of procreation.

He who desires lustre (glory) and heaven should praise with the Bṛhat. Heaven is lustre. He who knows thus reaches the Bṛhat, comes to lustre and goes to heaven. Moreover he does not abandon (his claim on) the world of his rival. For the night represents as it were the rival.

He who desires a firm support should praise with the Rathantara⁴. The Rathantara is a firm support. He gets a firm support.

He who desires the lustre of a Veda scholar should praise the Saṃdhi Stotra on Gāyatrī verses. The Gāyatrī is the Brahmin class⁵. He obtains the lustre of a Veda scholar (*brahmavarcasa*).

He who desires men⁶ (should praise) on Kakubh verses. Man is a Kakubh⁷. He obtains men.

He who desires cattle (should praise) on Uṣṇih⁸. Cattle are Uṣṇih. He obtains cattle.

He who desires food (should praise) on Virāj-verses. The Virāj is food⁹. He becomes an eater of food.

He who desires a support (should praise) on Anuṣṭubhs. The Anuṣṭubh means support (*pratiṣṭhā*)¹⁰. He obtains a support.

He who desires sacrifices (should praise) on Pañktis, i.e. he who might desire: "May the sacrifice again turn to me". The Pañkti (the fivefold metre) is sacrifice¹¹. The sacrifice again turns to him.

He who desires strength (should praise) on Triṣṭubhs. The Triṣṭubh is strength and force¹². He obtains force and strength.

He who desires cattle (should praise) on Jagatī. The Jagatī is cattle¹³. He obtains cattle.

Now they say: "He who praises thus, praises on one metre and with one desire in mind, but he who praises on Bṛhatī, praises on all the metres and with a view to all desirable objects. For the Bṛhatī¹⁴ can be equated with all these metres. The Gāyatrī and the Jagatī together make two Bṛhatīs. The Uṣṇih and the Triṣṭubh are two Bṛhatīs. The Anuṣṭubh and the Pañkti are two Bṛhatīs. The Bṛhatī is the Bṛhatī. Therefore there should be praised on Bṛhatīs for the sake of obtaining all these metres and all these desires.

IV. 5. General remarks on the Atirātra (especially on Trivṛt and Rathantara) (230-232)

230. Now they say: "If the Trivṛt is the lightest of the Stomas and the Rathantara of the Sāmāns, and if the Āśvina is the most important of the Śāstras, why are the Trivṛt among the Stomas and the Rathantara among the Sāmāns qualified¹ for standing up to the Āśvina?" One should say: "The Trivṛt is breath². Everything here (which lives) is based on breath. The breaths counterbalance everything here. These (three) worlds are the Trivṛts. Everything here is based on these worlds. These (three) worlds counterbalance everything here. These worlds are on par with everything separately here. The Rathantara is speech³. Everything here is based on speech. This world counterbalances everything here. Speech is on a par with everything separately here. Therefore the Trivṛt among the Stomas and the Rathantara among the Sāmāns are qualified for standing up to the Āśvina Śāstra".

231. Now they say: "When the other sacrificial performances have a purification of the Soma (*pavamāna*), whereby does the night (i.e. the Atirātra) become provided with a purification?" One should say: "By the Sandhi Stotra chanted as a Rathantara"⁴. Thereby the night becomes provided with a purification. Thinking: "Let the end be like the beginning" they praise with this (Stotra) without repetition and applying once the exclamation Him; for they had already before⁵ (i.e. at the Bahispavamāna) applied this Him for the Trivṛt.

The first Trivṛt is the emission of seed, the latter is Prajāpati. The (triad consisting of) self, offspring and cattle are the strophes consisting of three verses. The Rathantara is Prajāpati⁶. As it may happen that seed is emitted and that there is no procreation, even so it would be if they should praise with verses which are accompanied with only one Him-sound. That they make the sound Him for every verse of the tercet, is done for the sake of procreation. He who knows thus becomes wealthy and procreative.

Moreover one of these Paryāyas would have a stronghold, two would be without a stronghold⁷, if they should praise with verses which are only once accompanied with the sound Him. In that they pronounce the sound Him for every tercet, thereby the whole night (the whole Atirātra) of these obtains a purification and a stronghold. Just as the day is the night, just as the night is the day: morning, midday, afternoon, first part of the night, midnight, last part of the night. That they pronounce the sound Him for every tercet is done for sake of the (threefold) arrangement of both night and day.

232. Now they say: "If all the sacrifices (belonging to the Jyotiṣṭoma type) are concluded (ultimately) after the twenty-one fold Stoma, and the night (i.e. the Atirātra) exceeds the twenty-one, whereby does their night then still conclude after the twenty-one fold?" He should say: "Because these Trivṛts replace the number twenty-one and there are (thus) nine twenty-ones".

Now Bhāllaveya said: "Who will now⁸ sacrifice with a sacrifice with a light on both sides⁹?" The Atirātra is a sacrifice with a light on both sides. On the foreshore there is a Trivṛt, the Bahispavamāna, on the backside there is a Trivṛt, the Sandhi sung as a Rathantara. Agni is the first Trivṛt, the sun the other. This world has a light through Agni, yonder world through the sun. By him who knows thus there is sacrificed with a sacrifice which has a light on both sides and he obtains a light in this and in yonder world.

Of these two, the Brahmin class and the Kṣatriya class, the Brahmin class is the Trivṛt and the Kṣatriya class the Fifteenfold Stoma¹⁰. Thus the Brahmin and the Kṣatriya class make an agreement here and lead the night (the Atirātra). Thus the Brahmin and the Kṣatriya class make

an agreement here and strike off evil at the end. Because these two Stomas are applied at the end he who knows thus strikes off evil for himself. Because these two agree with the Gāyatrī—the Gāyatrī is brilliance¹¹ and the lustre of a Vedic scholar¹²—therefore one becomes firmly established in brilliance and the lustre of a Vedic scholar. Moreover one thereby places the sacrificer in the full length of life for the sake of complete lifetime. The Gāyatrī is breath¹³. He who knows thus obtains a full lifetime.

V. ADDENDA (GENERAL REMARKS AND REPETITIONS) (233-341)

V. 1. *The sampads of the Agniṣṭoma (i.a. the Virāj)* (233-244)

Auswahl, 89-96; K. Klaus, *Die altindische Kosmologie. Nach den Brāhmaṇas dargestellt*, Bonn 1986, 65-66; H. Falk, *Bruderschaft und Würfelspiel*, Freiburg 1986, 124-125; 132; Bodewitz, "Virāj and Kṛta in Sāmavedic ritualistic arithmetics", *ABORI* 68, (1987), 207-214.

PB. 6, 3, 6; 16, 1, 8-9; ṢaḍvB. 1, 6, 1

233. One should perform this sacrifice in correspondence with the Virāj¹. The Virāj is food². The food of the gods is king Soma³. Having made him food they give king Soma to the gods. When he is not pressed out, he is not food for the gods. Having made him food by pressing him out they give him to the gods. Whatever one does for the gods here on earth, that do the gods for him. Having become strengthened (with Soma) they strengthen him with offspring, cattle and food.

They say: "One should not sacrifice beyond the Virāj"⁴. He who sacrifices beyond the Virāj, remains sacrificing again in yonder world. He remains trying to make a correspondence with the Virāj as an emaciated⁵ man wishing to obtain something, but not obtaining it. For where should he obtain it, when he leaves this world without having obtained⁶ it? To some people who were sitting down there⁷ like emaciated⁵ men Asita, the son of Devala, once said: "Who are sitting there?" They said: "We are people who have sacrificed beyond the Virāj". To them he spoke:

234. "He falls from the chariot before the wheel, when there is a hole in the road⁸—and the wheel drives over him—, who performs a sacrifice which does not correspond (to the Virāj), the pious fool. What he gives, does not reach his⁹ world (in heaven)"¹⁰. He meant to say to them: "Being fools you have honoured the gods without the right knowledge. You have sacrificed beyond the Virāj". As to this they say: "From where did you set up your sacrifice, where did you establish it?" One should say: "At the point wherefrom I set up¹¹ the sacrifice, I have established it". The sacrifice is set up from man, it is established in man.

Now king Hṛtsvāśaya Āllakeya of the Mahāvṛṣas (once) made his son become initiated (for a sacrifice). As his singer Somaśuśma, the son of Satyayajña, was invited. To him (i.e. to Āllakeya) messengers of the Mahāvṛṣas came (and said:) "Come, there is a battle here". Then he said, when he drove away: "Udgātṛ, let me trust this son of mine to

you". He returned as a still ruling¹² king and said: "Udgātṛ, where did you place the sacrifice, where the sacrificer, where his cattle?" Then he did not answer. He (Āllakeya) said: "Again initiate my son, for we do not know where he put my son." They again initiated him. He (Āllakeya) acted himself as his Udgātṛ¹³. If he should have answered "I have placed the sacrifice in the sacrificer¹⁴, the sacrificer in the Vāmadevyā¹⁵ and his cattle in the Rathantara¹⁶" (this would have been alright)¹⁷.

235. The number ten represents the highest step of speech. So far is the highest point reached by speech in its course, (if one thinks:) "Let me reach all that which is the highest step of speech". And what is beyond it, twenty, hundred, thousand,¹⁸ these are its limbs and members. This is the production of speech (i.e. that which originates from speech). And thereby one obtains here the whole Virāj. The tensyllabic metre Virāj forsooth agrees with man. There are ten vital powers in man.

Now follows the praise of these one hundred and ninety Stotra-verses. For the Agniṣtoma consists of one hundred and ninety Stotra verses when it is chanted through to the end¹⁹. The number one hundred and eighty is the winning number (Kṛta)²⁰; the winning number indeed is also ten since this number is perfect (*kṛta*)²¹. As to this the Kurus say: "The one hundred and ninety Stotra verses are the Dvāpara, the lowest of three throws²² (i.e. the lowest except the Kali)". (The answer is:) "The Tretā and the Dvāpara belong to the same sphere as the Kṛta. (In the case of the one hundred and ninety Stotra verses, which divided by four have a remainder of two) the two remaining Stotra verses serve as additional praise. This is a winning Stoma (Kṛtastoma)²³. With the Kṛta he thereby wins what he wants to win. With Kṛta one obtains a successful issue²⁴. Moreover two Pavamānas here are (may be characterized as) wings (i.e. the first and the third). These two he thereby makes equal. And the sacrifice also becomes shining to all sides (actually to two sides). And it also has a double additional praise. These are the two tits of the Virāj. And the sacrificer has two feet in order to have a firm support."

236. As to this also a remark was made by Kahoḷa Kauṣītakeya²⁵. "The Virāj of those who have the two Stotra verses as the tits of the Virāj, hāś indeed very long tits". "Then no doubt even the people of the neighbourhood do milk this Virāj"²⁶ he said. (The answer should be:) "The gods regarded this numeral equalization as based on syllables²⁷, so did the Seers, so do we also from generation to generation. In these one hundred and ninety Stotra verses there are five thousand four hundred and seventy-two²⁸ syllables. Only the last two syllables, number 5471 and 5472, form the tits of the Virāj²⁹. And the sacrificer has two feet in order to have a firm support".

They say: "If the Stoma is a Dvāpara (i.e. having a remainder of two

verses after the total number of verses, 190, has been divided by four), how can it be a (winning) Kṛtastoma?"²³. "By the syllables"³⁰. "And by the number of Stotras"³¹. "And by the number of Stotras and Śāstras"³². "And because the number ten is perfect (*kṛta*)", one should say; "thereby it is also a winning Stoma"²³. In the form of a throw at the play of dice³³ the number ten arrives at the Kṛta.

237. In the beginning all here was water, a great ocean³⁴. Then the supremacy belonged to the waters. This supremacy of the waters, the reign of the waters and the food of the waters were desired by Agni, who thought: "May this supremacy be mine, may this reign be mine, may this food be mine". He saw this equalization of the Agniṣtoma (with these waters)³⁵. Thereby he pushed these waters apart in two parts, the one part upwards, the other downwards³⁶. Singing this (Agni) Stoma day by day³⁷ he made this food exclusively his own. With nine twenty-one-fold Stotras (= 189 verses) he propped yonder upper (waters). He surrounded them with embankments beyond heaven. They are these endiked waters which rain every (rainy) season. With twenty-one ninefold Stotras (= 189 verses) he took his stand upon these lower waters. He surrounded them with embankments beyond the earth. On these endiked waters people live; some dig³⁸ for them—

238. —others live upon still waters (from lakes), others from running waters (from rivers). Having pushed apart these waters and having removed them he ate the food in this world³⁹. No food, small, middle or large so to say, was left for them. He who knows thus pushes away his hating rival in the same way and eats food in this world and no food, small, middle or large so to say is left for him (i.e. his rival). After he had won the food all the gods came to him. They did not find it⁴⁰. For having added the twenty-first verse of the Yajñāyajñīya to these nine verses of the Bahiṣpavamāna he lies there as the (cosmic) snake Ananta and encloses the food⁴¹. Moreover like coals thrown in a vessel the food was invisible⁴² in these worlds. To them who did not find (it) he spoke: "Praise me".

239. They, the Vasus, praised him with the Gāyatrī metre, with the Gāyatra Sāman and with the Morning Service. He invited them for this service (in order to give them food or rather Soma). The Rudras praised him with the Triṣṭubh metre, with the Traiṣṭubha Sāman and with the Midday Service. He invited them to this service. The Ādityas praised him with the Jagatī metre, with the Jāgata Sāman and with the Third Service. He invited them to this service. The All-gods⁴³, speech⁴⁴ and mind⁴⁵ and Prajāpati⁴⁵ praised him with the Anuṣṭubh metre, with the Yajñāyajñīya⁴³. Then he invited them to this Stotra. In this way these gods became connected with his sacrifice. And those who remained unconnected,—

240. —they among the gods undoubtedly⁴⁶ perished through hunger. And those who did become connected, have remained here now and they also will not perish⁴⁷.

This Stoma is a Stoma for the All-gods. It used to be a Stoma of all the gods. Because they praised Agni with it, therefore it is called Agni-ṣṭoma. For they praised Agni with it. Him who knows thus, the own people and strangers praise with it; his own folks praise him abroad.

This (Agniṣṭoma) is equal to nine Twenty-onefolds⁴⁸ (and the number twenty-one is obtained by) twelve months, five seasons, these three worlds and the sun as the twenty-first. One Stotra verse forms the surplus⁴⁹. The sacrificer or he who knows thus, is the surplus. He who knows thus, shines in the community in which he lives like the light may shine on a mountain.

It also amounts to twenty-one Ninefolds (Trivṛts). Agni is the Trivṛt⁵⁰. Everything which is threefold (*trivṛt*) attains (*abhisampadyate*) Agni. And the great as well as the small⁵¹ attainments attain him who knows thus. He (Agni) becomes established in yonder sun with twenty-one Trivṛts and yonder sun in him with nine Twenty-onefolds. Thus these two become established in each other⁵². He who knows thus, becomes firmly established.

241. Yonder one does not set, this one does not become extinguished. Yonder one goes home (*astam eti*) towards this one. Therefore this one (i.e. Agni) is at home (i.e. in this world). For yonder one goes home (sets) towards this one here. This one here goes out towards (or: visits) yonder one. Therefore yonder one belongs to yonder world. For this one visits yonder one (when he goes out). He who knows thus does not go down or go out.

These two deities are dwelling together. One obtains dwelling together with these two and they obtain dwelling together with him. They continuously remove all evil in these worlds.

As long as Agni here shines in this world, Āditya shines in yonder world. All that time the world of the one who knows thus is exempt from decay.

As in this world someone who has a house⁵³ may desire to obtain another house, so yonder waters above and these below, desire to obtain this world. That they do not⁵⁴ pass through is the doing⁵⁵ of this (Agni) Stoma. This Stoma keeps them apart⁵⁶. He forsooth who is the saviour of one kingdom, and of two and of three, might on account of this think himself to have a good status⁵⁷. He, however, will be completely a man of status⁵⁸ who will be one of those who are saviours of this world. He who knows thus (about the rescue of this world by means of the Agniṣṭoma) becomes one of the saviours of this world. Thereby⁵⁹ he obtains a good status. As long as there will be Brahmins who have

this knowledge, so long yonder waters and these waters both will not come together and destroy this world⁶⁰.

242. Of this Agniṣṭoma the Morning Service corresponds (*sampadyate*) to the Gāyatrī, the Midday Service to the Trīṣṭubh and the Third Service to the Jagatī. This Morning Service has a natural correspondence; it is completely chanted with Gāyatrīs.

The Midday Service (consists of) four metres, the Gāyatrī, the Bṛhatī, the Kakubh and the Trīṣṭubh. One adds 20 syllables of the 28-syllabic Kakubh to the (24-syllabic) Gāyatrī. That becomes equal to the (44-syllabic) Trīṣṭubh. The remaining 8 syllables one adds to the (36-syllabic) Bṛhatī. That becomes equal to the (44-syllabic) Trīṣṭubh. The Trīṣṭubh is already a Trīṣṭubh.

The third Service (consists of) six metres, the Gāyatrī, the Uṣṇih and the Kakubh, the Anuṣṭubh, the Jagatī and the Bṛhatī. Of the 24-syllabic Gāyatrī one adds 20 syllables to the (28-syllabic) Kakubh. That becomes equal to the (48-syllabic) Jagatī. The remaining 4 syllables one adds to the (28-syllabic) Uṣṇih. That becomes the 32-syllabic Anuṣṭubh. The Anuṣṭubh which is already present remains an Anuṣṭubh. Then one divides this into two halves. One adds 16 syllables to the (first) 32-syllabic Anuṣṭubh. That becomes equal to a (48-syllabic) Jagatī. The Jagatī is already a Jagatī. The remaining 16 syllables (of the first Anuṣṭubh) one adds to the (36-syllabic) Bṛhatī of the Yajñāyajñīya. That becomes equal to the 52-syllabic Jagatī. It exceeds the (real) Jagatī with 4 syllables. These are the four-footed animals and the four tits which produce the Virāj⁶¹ as their milk, and also the (fourfold) support, so that the four-footed animal has a firm support. This (number of four syllables) afterwards disappears and nothing is left. One adds three (syllables) to the deficiency of the Vāmadevya⁶²,—

243. —one to the deficiency of the Yajñāyajñīya⁶³. (Thus) the Morning Service becomes Gāyatrī-like, the Midday Service Trīṣṭubh-like and the Third Service Jagatī-like. He who knows thus obtains glory as if he would be a Kṣatriya⁶⁴ and wealth and prosperity as if he would be a Vaiśya, though he is a Brahmin⁶⁵. And for him the Morning Service agrees as to its syllables with the Gāyatrī, the Midday Service with the Trīṣṭubh and the Third Service with the Jagatī. The Morning Service has 69⁶⁶ Stotra verses, the Midday Service has 60 Trīṣṭubhs⁶⁷, the Third Service 24 Jagatīs⁶⁸. And there is one Kakubh. Man is a Kakubh⁶⁹. The sacrificer is placed on this correspondence. This also disappears afterwards and nothing is left. Having taken four syllables of the 28-syllabic Kakubh one adds three to the deficiency of the Vāmadevya⁶² and one to the deficiency of the Yajñāyajñīya⁶³. And the Gāyatrī which is left one adds to the 69 (Gāyatrī) verses of the Morning Service. This is again something endless⁷⁰. He who knows thus wins endless glory.

244. Two of its Services (Pressings) have also a correspondence with the Bṛhatī. The Third Service is equal to what is before the Third Service. The Morning Service has 69 (24-syllabic Gāyatrī) verses. These are equal to 46 (36-syllabic) Bṛhatī verses. For two Bṛhatīs are three Gāyatrīs. These (separate verses) are not equal to 46 Bṛhatī verses. It is the Morning Service (itself) which during its course⁷¹ becomes equal to the Bṛhatī. Because the Morning becomes equal to the Bṛhatī during its course, therefore the Brahmin⁷² obtains his position by birth, but makes this (position) more or less important by his course of life (or conduct)⁷³.

The Midday Service is equal to two, namely the Udgātṛ and the Hotṛ. The Udgātṛ employs four metres. The Hotṛ afterwards recites them and adds three metres, the Anuṣṭubh, the Pañkti and the Jagatī. The (24-syllabic) Gāyatrī and the (48-syllabic) Jagatī are two (36-syllabic) Bṛhatīs. The (28-syllabic) Uṣṇih and the (44-syllabic) Triṣṭubh are two Bṛhatīs. The (32-syllabic) Anuṣṭubh and the (40-syllabic) Pañkti are two Bṛhatīs. The Bṛhatī is already a Bṛhatī. Because these two (priests) correspond to the Midday Service, therefore the position of a Rājanya⁷⁴ must be made by sacrifices and liberality, faith in the effectivity of the Brahmins and their sacrifices and by friendliness towards Brahmins. And because the Third Service is equal to the preceding (two services), therefore also the Vaiśya is different from the Brahmin and the Rājanya as to his position⁷⁵. For he does not occupy such a position as the Brahmin and the Rājanya.

V. 2. *The Bahiṣpavamāna; the Trivṛt Stoma* (245-250)

Auswahl, 96-98

JB. 1, 82-104; 315-321

245. The sacrificer is born to a prepared world. He wins the waters¹ with the first Stotra verse of the first tercet, the earth with the second verse, Agni with the third verse. He wins the intermediate world with the first Stotra verse of the second tercet, Vayu with the second verse, breath with the third. He wins heaven with the first Stotra verse of the third tercet, Āditya with the second verse and the stars with the third verse. These nine verses of the Bahiṣpavamāna become nine symbolic worlds². These he obtains by means of them.

There are three Virājs here, the cosmic, the sacrificial and the human. About these Sucitta Śailāna held a discussion with Janaka, the King of Videha. He (Janaka) said: "The desire to sacrifice has come over me³. They should invite some priests for me". For him they brought priests from the country of the Kurus and Pañcālas. When they had arrived, Sucitta Śailāna feared: "He (Janaka) might show contempt of me like

travelling⁴ Brahmins (do) who are driving along⁵ among the peoples beyond the borders (of Aryan civilisation)⁶. He said: "I have a statement to make"⁷. "There are three Virājs here which become satiated⁸, provide everything that one may wish and are called food. Him⁹ who places you between them, you should choose for yourself as the Udgātṛ. He forsooth is the bringer of these objects of desire which are found with these (Virājs)¹⁰. And he who knows thus, is also the one who brings past repeated death."

246. Then he drove away. In view of him he (Janaka) did not¹¹ summon (the priests) to start the sacrifice, but asked them about the prosperity (obtained with the help) of these Virājs. They did not get¹² it and those who got it¹³, got only one (of these Virājs)¹⁴. He (Janaka) remembered¹⁵: "I met a Brahmin, alas, a Brahmin, who was making investigations about these (Virājs). Run towards¹⁶ Śailāna". The trick¹⁷ worked exactly as Śailāna wished.

These three Virājs are cosmic, sacrificial and human. The cosmic Virāj consists of these worlds. There is something wanting in it. In order to place there the sacrificer, therefore there is something wanting in it. Herein he places the sacrificer. Of this (Virāj) the moon is the cover¹⁸. The moon evidently is the food of the gods¹⁹.

And the sacrificial Virāj is the Bahiṣpavamāna. There is something missing in it. In order to place there the sacrificer, therefore there is something missing in it. Herein he places the sacrificer. Its cover is the Himkāra. For with the (uttering of the) Himkāra food is given to the gods at the end.

The human Virāj consists of the vital powers (or: breaths) in man. There is something missing in it. This (Virāj) is also evidently the sacrificer. Its cover is food.

These three Virājs are a navel. One obtains the objects of desire which are found with these (Virājs). One partakes of them here (in this life) and gets rid of repeated death²⁰. He eats food together with many people in this world. For the food which is found with these (Virājs) is not for one man. Whatever animated being there is here in this world, for all that death keeps opening his mouth in order to swallow it. This death is the year²¹. His mouths are the seasons. For him who knows thus, whatever dies, does not die unseasonably. He who knows thus, becomes procreative with offspring and cattle whenever it is the right time.

247. There are nine (Gāyatrī) verses here in the Bahiṣpavamāna. They are (equal to) six Bṛhatī verses (as far as the total number of syllables is concerned). There are also six mouths of death, namely the seasons²². And only the Bṛhatī, and no other metre, is able to form a match for each of these mouths of death. By means of a Bṛhatī one covers the mouth of a season, by means of Bṛhatī²³ (the mouth) of

(another) season. As one may look back at something disagreeable after having passed it by means of something which neutralizes it, in the same way one looks back at this death after having left it far behind.

One hurls this Vajra in the form of a Trivṛt²⁴ at it (i.e. at death). It moves along these worlds day by day.

As to this Nagarin Jānaśruteya used to say: "There will be no war between gods and Asuras²⁵ as long as this threefold²⁴ (Trivṛt) Vajra moves along these worlds day by day. For this fire blazes upwards, the wind blows sideways, yonder sun heats downwards. These look at each other without winking. How could there be a war between gods and Asuras as long as these are in this position?" And this threefold Vajra by moving along these worlds day by day also strikes off all evil for him who knows thus during its revolving movement²⁶.

248. As to this they say: "He may sacrifice now or act as a priest for someone else, who²⁷, while sacrificing with a sacrifice of four Stomas²⁸, sacrifices with a sacrifice which contains all Stomas. There are 9 Bahiṣpavamāna verses. They contain 27 verse quarters²⁹. Thereby one does not exclude oneself from the twenty-seven-fold Stoma. There are 9 Bahiṣpavamāna verses. The Gāyatrī (the metre of the Bahiṣpavamāna) consists of 24 syllables. That is 33 (together). Thereby one does not exclude oneself from the thirty-three-fold Stoma. Thus one sacrifices with a fourfold Stoma (but includes the other Stomas).

He who knows the lowest Stoma as the highest, obtains the highest position. The ninefold forsooth is the lowest among the Stomas. The ninefold is (also) the highest (namely the thirty-three-fold Stoma, as was shown above). As to this Barku³⁰, the son of Vṛṣṇi, also said: 'I have seen the Ninefold as being the Thirty-threefold Stoma. Therefore I obtained the highest position'. He who knows thus, obtains the highest position. But Āruṇi used to say: "Why should he who knows that day by day a threefold (Trivṛt), threepronged, perfect and unfailing Vajra moves along these worlds, bewitch³¹ or mind being bewitched. Forsooth automatically bewitched is he, whom someone knowing thus hates, and he who hates someone who knows thus. And this same threefold, threepronged, perfect and unfailing Vajra, which day by day moves along these worlds, becomes directed towards him. There is for him no hope at all whatever small, of prosperity³²; he gradually perishes.

249. As to this also Upajīva Khālāyana used to say: "I know this Trivṛt Stoma clearly. Therefore both he whom I hate and he who hates me become poorer day by day³³". Agni is the Vajra of this world, Vāyu of the intermediate space and Āditya of heaven. This is microcosmically as follows³⁴: Agni is speech, Vāyu is breath, Āditya is the eye. Therefore, when I speak to an adversary who hates me, when I breathe in his direction and when I look at him, then I hurl a Vajra at him. For him

there is no hope at all, whatever small, of superiority³⁵. And these powers also injure him who tries to injure him who knows thus.

And Śvetaketu Āruṇeya used to say: "I know the appearance of this Stoma as that of a white horse with black ears which is duly shown to the public³⁶. So much splendid and so much beautiful it is. Therefore those who want to see me³⁷ in the forenoon (still) want to see me in the afternoon though I am someone who is really not nice to see³⁸. I surely³⁹ never come across someone who uses his eyes".

As to this also Śāṭyāyana said: "What horse? Why (a limitation to) one single item? As the appearance and the splendour of this Agni, of this Vāyu and of yonder Āditya, thus is the appearance, thus is the splendour of this Stoma. The creatures here remain standing around⁴⁰ it and wishing to see it. Therefore those who know (this Stoma) and those who do not, all remain helplessly standing around it and wishing to see it in the Bahiṣpavamāna". Moreover these (verses) are also⁴¹ the glory of other deities (than Agni, Vāyu and Āditya). These Bahiṣpavamāna verses are the concentrated power, force, essence and energy of these (other deities as well as of Agni, Vāyu and Āditya). He who thus knows this concentrated power, force, essence and energy of the deities, he comes into possession of power and force, glory and splendour.

250. Now they say: "Since a man wanting to sleep with a woman looks for a secret hiding-place and the other living beings, the animals, cover each other in the presence of each other (of the others), (one may ask) what is done in the ritual on account of which this is similar?". One should say⁴²: "Because the Trivṛt Stoma (i.e. the Udgātr) in the Out-of-doors Laud goes away as it were from the altars (*dhiṣṇyas*, the altars of the other priests in the Sadas) and covers the Gāyatrī (metre used in the Out-of-doors Laud) after having crept away and the other priests remain sitting amidst the Dhiṣṇya altars, therefore the situation is similar". For man corresponds to the Trivṛt Stoma, the other living beings, the animals, to the Dhiṣṇya altars⁴³.

As to this they also say: "When the Trivṛt Stoma covers the Gāyatrī, what does she procreate on account of this?" One should say: "The sacrifice with seven naves⁴⁴ and the Idā as its end⁴⁵". The Gāyatrī becomes pregnant. She procreates the Puroṇuvākya (invitation). The Puroṇuvākya the Yājñā⁴⁶, the Yājñā the Vaṣaṭ-call, the Vaṣaṭ-call the libations, the libations the Dakṣiṇās, the Dakṣiṇās heaven. Just as a river may quickly transport goods, even so these deities transport him with a view to heaven. The Trivṛt Stoma gives him to the Gāyatrī metre, the Gāyatrī metre gives him to the Puroṇuvākya invitation, the Puroṇuvākya invitation to the Yājñā, the Yājñā to the Vaṣaṭ-call, the Vaṣaṭ-call to the libations, the libations to the Dakṣiṇās, and the Dakṣiṇās make him go to heaven.

This is the sacrifice of seven naves with the Ilā as its end. Its Trivṛt Stoma is a nave, the Gāyatrī is a nave, the Puroṇuvākya is a nave, the Yājyā is a nave, the Vaṣaṭ-call is a nave, the libations are a nave, the Dakṣiṇā is a nave. To him who knows thus the sacrifice becomes favourable.

V. 3. *The Fifteen-, Seventeen-, Twenty-one-fold Stomas of the Jyotiṣṭoma and their sampads* (251-252)

251. The Ājya lauds are fifteenfold Stomas. There are fifteen nights in the half-month of the waxing moon. This he thereby obtains. There are ten fingers¹ and four thighs-and-knees; what is above the navel, that is the fifteenth. This he adds here.

The Midday (Pavamāna) laud is a fifteenfold Stoma. There are fifteen nights in the half-month of the waning moon. This he thereby obtains. There are ten toes¹ and four thighs-and-knees; what is below the navel, that is the fifteenth. This he adds here.

The Prṣṭha lauds are seventeenfold Stomas. There are twelve months and five seasons. This he thereby obtains. There are ten fingers and seven vital powers² in the head. That makes seventeen. This he adds here.

The Ārbhavapavamāna laud is a seventeenfold Stoma. There are twelve months and five seasons. This he thereby obtains anew. There are ten toes¹, four thighs-and-knees and three downward airs³. That makes seventeen. This he adds here.

The Agniṣṭoma is a twenty-one-fold Stoma. There are twelve months, five seasons, three⁴ worlds here and yonder sun is the twenty-first. This he thereby obtains. There are ten fingers and ten toes. The body is the twenty-first. This he adds here.

252. Knowing thus one places oneself in the nights and days, the half-months, the months, the seasons, the year, in all this, and one passes the death which is in heaven (i.e. the Punarmṛtyu). He who knows thus does not die again. His bones are formed of Ṛcs, his flesh of Sāmans. He who has repelled evil, shaken off the body and passes (death), shakes off this death in the form of his (own) body.

There are two Virājs, the divine and the human. The sun shines raised above these two. There are four regions, four intermediate regions and two worlds⁵. This is the divine (or: cosmic) (tenfold) Virāj. And now the human (or rather microcosmic) one. There are four eaters and six which are eaten. The Brahmin, the Rājanya, the Vaiśya and the Śūdra are eaters, the cow, the horse⁶, the goat, the sheep, rice and barley are those who are eaten. Raised above these the sun shines. Therefore there

is no heat and no cold (for him). He (the sun) is not hungry or thirsty. There is no lack of subsistence for him⁷.

V. 4. *The parallelism of the Agniṣṭoma and the human body* (253-256)

253. When the Udgātṛ sings the Out-of-doors laud he emits the sacrificer here who has become seed. With the Retasyā he produces his mind¹, with the Gāyatrī verse his breath, with the Triṣṭubh verse his sight, with the Jagatī verse his hearing, with the Anuṣṭubh verse his speech¹. With the Paṅkti verse he adds the self (ātman). And the last threefold strophe is the birth². Thereby he generates him.

Because it is sung with much sound and trampling³ as it were, therefore children are born with sound and trampling as it were. Now they also say: "It should be sung without sound. When the mother becomes wounded during the parturition, she makes sound⁴. But it may also happen that she brings forth softly and without making sound as it were, and with great joy⁵. And the Gāyatra Sāman means truth. One would disturb its success, if⁶ one should practise something which belongs to the kind of the Rathantara Sāman⁷ (and thereby become untrue). Therefore it (the Gāyatram) should be sung without making noise."

And then comes the Ājya laud dedicated to Agni, which is sacred to one deity. This is the arrival (of the child).⁸ Thereupon the Ājya laud dedicated to Mitra and Varuṇa. That is sacred to two deities. That is the becoming established (literally: the firm footing on two feet). Then the Ājya laud to Indra, which is sacred to one deity. That is the arrival. Then the Ājya dedicated to Indra and Agni. That is sacred to two deities. That is the arrival (since it is dedicated to Agni, resp. to Indra) as well as the becoming established (since it is dedicated to both deities at the same time)⁸. He who knows thus becomes firmly established.

Man gets a firm (twofold) footing in this world by means of the Trivṛt and the Fifteenfold Stoma. What one obtains is the Trivṛt, it is the Fifteenfold Stoma by which one gets firm support. There are two things which both are Trivṛts, there are two things which both are Fifteenfold Stomas. The Trivṛt Stoma is lustre and the glory of a Brahmin scholar, the Fifteenfold Stoma is might and power. Having reached firm support by means of might and power he who knows thus obtains lustre and the glory of a Brahmin scholar.

254. The Mādhyamdinapavamāna laud has the Gāyatrī metre. This is the downward air. There are two Sāmans which are chanted on (verses composed in) this (metre)⁹. Therefore one does two things with this air.

One produces faeces¹⁰ and breaks wind. The two Prastāvas¹¹ and the two Finales are something different and the Himkāra is in between. Therefore the one should not make a similar trill¹² as the other, and that one not a similar trill as the first. For thereby this is kept apart (like faeces and wind).

Then the Bṛhatī (in the Mādhyamdinapavamāna). This is the forward air. There are two Sāmans which are chanted on (verses composed in) this (metre). Therefore one does two things with this air. One emits seed and one urinates¹³. The two Prastāvas and the two Finales¹¹ are something different and the Himkāra is in between. Therefore the one should not make a similar trill as the other, and that one not a similar trill as the first. For thereby this is kept apart (like seed and urine).

Then the Triṣṭubh. That is the navel. There is one Sāman which is chanted on (verses composed in) this (metre)¹⁴. Therefore one does only one thing with this vital air, i.e. when one breathes up, one's navel correspondingly breathes up.

Then the Prṣṭhas. The Prṣṭha lauds are Indra's force¹⁵. Therefore those who have the backbone of a cow, a horse or of a man have the strongest backbones. The Prṣṭhas ("the backs") are Indra's force. They are (chanted) on (verses composed in) the Bṛhatī metre. Therefore the ribs which are so to say extended or raised (*bṛhatīs*)—the vertebrate animals are raised (*bṛhatīḥ*) as it were—meet at the backbone (*prṣṭha*)¹⁶.

Then the Gāyatrī of the Ārbhavapavamāna. This is this breath. There are two Sāmans¹⁷ which are chanted on (verses composed in) this (metre). Therefore one does two things with this vital air. One exhales and inhales. The two Prastāvas are different, the two Finales are different, and the Himkāra is in between. Therefore the one should not make a similar trill as the other and that one not a similar trill as the first. For thereby this is kept apart (like exhalation and inhalation).

Then the Uṣṇih and the Kakubh. They are the two eyes. The metre (of the Uṣṇih and Kakubh verses) is the same (as far as the total number of syllables is concerned, namely 8 + 8 + 12 and 8 + 12 + 8). There are two Sāmans¹⁸. Therefore the two eyes see the same. Both are based on verses of three Pādas. Therefore the eye consists of three parts, the white, the black and the pupil¹⁹. They are based on two excellent²⁰ verses. Therefore man sees excellently. The two Prastāvas are different, the two finales are different, the Himkāra is in between. Therefore the strength of both eyes is different.

Then the Anuṣṭubh (in the Ārbhavapavamāna). That is speech²¹. There are two Sāmans which are chanted on (verses composed in) this (metre)²². Therefore one does two things with (the opening connected with the vital power) speech. One eats food and speaks. The two

Prastāvas are different, the two finales are different, the Himkāra is in between them. Therefore one does not speak the complete truth with speech, nor the complete untruth. For thereby it is kept apart.

Then the Jagatī. That is hearing²³. There is one Sāman which is chanted on (verses composed in) this (metre)²⁴. Therefore one does only one thing with this ear, namely one listens. It is based on a verse of four Pādas. Therefore one may remain in the same position and still hear all which comes from all the successive regions²⁵. Even going away one hears what people are saying behind one's back.

Then the Yajñāyajñīya. That is the head²⁶. The head is raised above the other limbs of the body. The Yajñāyajñīya is raised above the other lauds. He who knows thus becomes raised above the other people of his own clan. For the head here is above the other limbs. The Yajñāyajñīya stands above the other lauds. He who knows thus stands above other people of his own clan.

This is clearly a sacrifice of which evil has been repelled. No one will produce evil for him (the sacrificer) by criticizing him. If someone would curse him with regard to the Bahiṣpavamāna, he should speak to this person: "Killing with the sacrifice I have made the seed of the sacrifice spilt. Your progeny will become without seed"²⁷. If someone would curse him with regard to an Ājya laud that is sacred to one deity²⁸, he should speak to him: "Killing with the sacrifice I have produced the departure of the sacrifice. Having departed you will die among foreign people"²⁹. If someone would curse him with regard to an Ājya laud sacred to two deities³⁰, he should speak: "Killing with the sacrifice I have produced the support of the sacrifice. You will lose your support". If someone would curse him with regard to the Gāyatrī verse of the Mādhyamdinā Pavamāna laud, he should speak: "Killing with the sacrifice I have produced the downward air of the sacrifice"³¹. Constipation³² will kill you". Or he should speak: "Diarrhoea³³ will kill you". If someone would curse him with regard to the Bṛhatī verses of the Mādhyamdinā Pavamāna Stotra, he should speak: "Killing with the sacrifice I have made the membrum virile³⁴ of the sacrifice. Obstruction of the urine will kill you". Or he might also speak: "You will become seedless". If someone would curse him with regard to a Triṣṭubh verse of the Mādhyamdinā Pavamāna Stotra, he should speak: "Killing with the sacrifice I have produced the navel³⁵ of the sacrifice. A disease of the bowels will kill you". If someone would curse him with regard to the Prṣṭha Stotras, he should speak: "Killing with the sacrifice I have produced the strength³⁶ of the sacrifice. A Vajra will kill you". Or he might also speak: "An unknown³⁷ killer (or: sort of death) will kill you".

255. If someone would curse him with regard to the Gāyatrī verse of the Ārbhava Pavamāna, he should speak: "Killing with the sacrifice I

have produced the breath³⁸ of the sacrifice. Your lifebreath will leave you”. Or he also might say: “You will become dying away”. If someone would curse him with regard to the Uṣṇih and Kakubh verses (of the Ārbhava Pavamāna) he should speak: “Killing with the sacrifice I have produced the two eyes of the sacrifice. You will become blind”. If someone would curse him with regard to the Anuṣṭubh verse (of the Ārbhava Pavamāna), he should speak: “Killing with the sacrifice I have produced the speech³⁹ of the sacrifice. Your speech will leave you”. Or he might also say: “You will die of hunger⁴⁰”. If someone would curse him with regard to the Jagatī verse (of the Ārbhava Pavamāna), he should speak: “Killing with the sacrifice I have produced the hearing⁴¹ of the sacrifice. You will become deaf”. If someone would curse him with regard to the Yajñāyajñīya, he should speak: “Killing with the sacrifice I have produced the head⁴² of the sacrifice. Your head will burst asunder⁴³”.

256. These are the answers. He who knows thus does not meet with injury relating to the sacrifice. He who criticizes him meets with injury. If someone would criticize him, he should speak to him: “I know this sacrifice as full, complete, with nothing missing from head to foot. If you know something deficient in it, I cover this opening with you as the lid”. He who criticizes someone who knows thus meets with injury.

V. 5. The circular structure of the Agniṣṭoma (256–258)

Auswahl, 98–100; Falk, *Würfelspiel*, 125; Bodewitz, “Virāj and Kṛta in Sāmavedic ritualistic arithmetics”, *ABORI* 68 (1987), 207–214.

256 (continued). Prajāpati, being the Agniṣṭoma, transferred the twenty-first verse of the Yajñāyajñīya to the nine verses of the Out-of-doors laud¹ and he was laying there milking the (five) Virājs with two tits, namely the five Fifteenfolds and the five Seventeenfolds². These are five 32-syllabic Virājs. He who knows thus milks all wishes from the Virāj. For him who knows thus the sacrifice does not³ melt away when he speaks untruth. For the sacrifice of someone who speaks untruth melts away and becomes putrid, but for him who knows thus the sacrifice does not melt away and become putrid. Therefore the Kurus and Pañcālas milk an animal (i.e. a goat) with two tits⁴, for she belongs to Prajāpati. Therefore also the others⁵, the peoples living outside the borders of Aryan culture⁶, do not⁷ milk (her). For they do not know her. Therefore also the others, the peoples living outside the border of Aryan culture, are so to say more suffering from hunger.

Prajāpati here in the form of the Agniṣṭoma—

257. —having become circular and endless was laying there (like the cosmical serpent Ananta)⁸. Following this example the other cosmic

powers also became round. The sun is round, the moon is round, heaven is round, the intermediate space is round, the earth is round, even the divine in man is round. Following this example⁹ someone who knows thus wins round, great, endless lustre.

This sacrifice is directed upwards in agreement with man. Its Out-of-doors laud is the two feet, the Ājya Stotras are these four thighs-and-knees. The Mādhyamdina Pavamāna laud with its three metres¹⁰ is that which lies below the navel. The Prṣṭha Stotras are the back (*prṣṭhāni*). The Ārbhava Pavamāna Laud is this here and the Agniṣṭoma chant (i.e. the Agniṣṭoma laud, the Yajñāyajñīya) is this here¹¹.

As to this a Brahmin interrogated Nagari Dālbhya¹²: “What is the direction of the sacrifice?” He said: “Upwards, in agreement with man”. Thus he spoke. He who knows thus that his sacrifice is being set up here upwards in himself, he goes upwards, rising (i.e. thriving) with offspring and cattle. And he who knows it as reverted, becomes someone with reverses in his prosperity¹³. For him the Out-of-doors laud is this here¹⁴ (namely the head), the Ājya Stotras are this here, the Mādhyamdina Pavamāna this here, the Prṣṭha Stotras are the back (*prṣṭhāni*), the Ārbhava Pavamāna laud is this here, the Yajñāyajñīya (i.e. the last Stoma) is the pair of feet. He becomes someone with reverses in his prosperity¹⁵. He who thus knows how these two sacrifices are set up in himself, for him the two sacrifices become favourable.

258. About this there is the following verse: “What is its beginning that is its end, what is its end is its beginning. Just as in the case of the creeping of a snake I do not discern which of the two (ends) is the beginning of Śākalya’s ritual”¹⁵.

Śākala, the descendent of Gopa, once was measuring out the sacrifice. He did not discern which of the two (extremities) was the beginning, which of the two the end, which of the two the smallest, which the broadest. As to this they say: “On what side is the smallest part of the sacrifice?” (The answer is:) “Where is the broadest part”. “On what side is the broadest part?” “Where is the smallest part”. Forsooth on the side of the Bahiṣpavamāna the sacrifice is the smallest. Thereby he meant to say here the feet, for man is the smallest on the side of the feet. He is also the broadest there, for he goes by feet. “Where is it the broadest?” “Where it is the smallest”. Forsooth on the side of the Yajñāyajñīya the sacrifice is the smallest. Thereby he meant to say here the head, for man is the smallest on the side of the head. He is also the broadest there, for he looks with the eyes. As to this they say: “If the sacrifice should be set up upwards, only the gods would live upon it and not the human beings. If it should be set up downwards, only the human beings would live upon it, not the gods”. The sacrifice is set up upwards as well as downwards, but also sideways. If they should ask

about this: "What is the direction of the sacrifice?" one should say: "Upwards", but also "Downwards" and also "Sideways". One should say: "To all directions". For him who knows thus the sacrifice is set up in all directions.

The Kurus and the Pañcālas once disputed about a ritualistic-cosmic problem. Then they came across a dog which was laying down curled up. They said: "The decision about our victory should depend on this". The Pañcālas asked the Kurus: 'What of this is like something belonging to the sacrifice?'. They did not answer. Then Vāsiṣṭha Caikitāneya said: "Just as yonder one (Prajāpati) lies down there¹⁶ having transferred that twenty-first verse of the Yajñāyajñīya to the nine verses of the Out-of-doors laud, even so this one lies down here having put together both extremities. Since on account of this way of lying down this one obtains the form of this sacrifice, therefore you should keep alive this one although he is worthless¹⁷. Thereby they won.

V. 6. *The Out-of-doors laud: the modifications at the singing of the Gāyatrī verses called Dhūrs (259-273)*

Auswahl, 101-106

JB. 97-104; 315-321; PB. 7, 1; ṢaḍvB. 2, 1-3

259. The sacrificer is born twice; once he is born as a result of cohabitation, the other time he is born out of the sacrifice. When he is born from cohabitation, then he is born for this world, and when he is born out of the sacrifice, he is born for yonder world, for the world of the Gandharvas, for the world of the gods and for the world of heaven¹.

The sacrificer is the sacrifice², king Soma is the sacrifice. When they press out³ king Soma with the pressing stones in the Havirdhāna, they thereby produce seed in the form of the sacrificer.

The Udgātṛ priest is Prajāpati⁴. He is (also) Tvaṣṭṛ, the one who emits the seed (*retas*), the maker of forms. When he chants the Retasyā verse in the Out-of-doors laud, he thereby emits the sacrificer in the form of seed⁵. If he should sing an Ṛc verse without a Sāman, there would be produced just flesh, no bones. He sings an Ṛc verse 'smeared' with Sāman. Therefore one is borne smeared with hair, skin and flesh⁵.

He should not make the Himkāra in this (Retasyā verse). If he should make the Himkāra, he would split the seed with the Himkāra which is a Vajra⁶. Even if one should approach it with a hair, one would split it⁷. He should sing this (Retasyā verse) with full concentration. If he should not sing it with full concentration, the children would be born without seed (i.e. impotent). Children are born without seed in the track of an incompetent Udgātṛ.

260. He sings the Gāyatrī verse. The Gāyatrī is breath. He intertwines two of its syllables. Thereby he intertwines inhalation and exhalation. Therefore exhalation and inhalation mutually intertwined go to and fro inside the creatures with unweakened strength. He sings this (Gāyatrī verse) with full concentration. If he should not sing it with full concentration, dead children would be born. Dead children are born in the track of an incompetent Udgātṛ.

He sings the Triṣṭubh verse. The Triṣṭubh is sight. He makes two of its syllables manifest. Thereby he places the two eyes. Therefore the two eyes are yoked as it were as a couple. He should sing it with full concentration. If he should sing it without full concentration blind children would be born. Blind children are born in the track of an incompetent Udgātṛ.

He sings the Jagatī verse. The Jagatī is hearing. He makes four of its syllables manifest. Thereby he places the hearing: two cavities of the ear and two shells of the ear. Therefore remaining on one and the same place one hears (the sounds of) all the respective quarters of space. Even going away one hears people speak behind (oneself). He should sing it with full attention. If he should sing it without full attention, deaf children would be born. Deaf children are born in the track of an incompetent Udgātṛ.

He sings the Anuṣṭubh verse. The Anuṣṭubh is speech. He sings pushing against it so that it turns in this direction in order that speech may not run away. If he should sing pushing it away so that it turns away, he blows away speech. Speech would run away from him. When he sings pushing against it so that it turns in this direction, he thereby places speech in himself. He sings two of its Pādas expressed (*nirukta*) and unexpressed (*anirukta*). People eat with the expressed part of speech; its unexpressed part is something to live on. He who knows thus eats with (the opening used for) speech and lives upon it. If he should sing expressedly, the creatures would speak and not be silent. And if he should sing unexpressedly, the creatures would be silent and not speak. Because he sings two Pādas expressedly and unexpressedly, therefore the creatures speak and remain silent.

261. He should sing this (Anuṣṭubh verse) forcefully⁸, accompanied with trampling⁹ and making a beat. For the Anuṣṭubh is forsooth a metre which strikes down as it were. By means of the Anuṣṭubh, which is speech, the gods drove away the Asuras who were without speech. If one sings this (Anuṣṭubh verse) forcefully, accompanied with trampling and making a beat—the evil is the rival—then one thereby drives away the evil in the form of the rival who has nothing to say¹⁰ and obtains glory oneself. He should sing it with full attention. If he should sing it

without full attention, tongueless (dumb) children would be born. Tongueless (dumb) children are born in the track of an incompetent Udgāṭṛ.

He sings the Paṅkti verse. The Paṅkti is the seasons¹¹. He sings it stretched out (i.e. developing) into a Gāyatrī¹². Therefore children are born stretched out¹³. He should sing it with full attention. If he should sing it without full attention, the children would prematurely come out. Children prematurely come out in the track of an incompetent Udgāṭṛ. And because this is the last strophe consisting of three verses, therefore it means birth. Thereby one brings forth.

The Retasyā is mind, the Gāyatrī verse breath, the Triṣṭubh verse sight, the Jagatī verse hearing and the Anuṣṭubh verse speech¹⁴. He who sings the Udgītha knowing that the mind is the Retasyā, from him is produced someone who is magnanimous (*mahāmanas*) and wise (*manasvin*). [And if he sings the Udgītha knowing that breath is the Gāyatrī, from him also is born someone who is magnanimous and wise.]¹⁵. And he who sings the Udgītha knowing that the breath is the Gāyatrī, reaches his full lifetime. And also he who is born from him reaches a full lifetime. And if he sings the Udgītha knowing that sight is the Triṣṭubh, there is born from him someone who is not shame-faced¹⁶, is seeing with good (in)sight¹⁷ and is good-looking. And if he sings the Udgītha knowing that hearing is the Jagatī, there is born from him someone who is obedient, versed in the Śruti¹⁸, worth to be heard. And if he sings the Udgītha knowing that speech is the Anuṣṭubh there is born from him someone who is a reciter¹⁹, an Udgāṭṛ, successful in speech²⁰,—

262. —a civilized man.

For thus the Kurus and the Pañcālas knew. Therefore among the Kurus and Pañcālas a hero is born together with (sons who are) all heroes. And when formerly the peoples living on the borders of Aryan civilization²¹ did not know thus, therefore no hero was born with (sons who were) all heroes among the people living on the borders of Aryan civilizations. And when people knowing thus came to live among the peoples on the borders of Aryan civilization and act for them as priests, thence onward a hero is born with (sons who are) all heroes among the peoples on the borders of Aryan civilization.

The Kurus and the Pañcālas held a debate on cosmological and theological questions. The Pañcālas asked the Kurus: "What did we do here in the sacrifice by which among us a hero is born with (sons who are) all heroes?" They did not answer. Thereby they were victorious over them. They should have answered²²: "Because we know thus (as described above in our text) and people knowing thus act as our priests, therefore a hero with (sons who are) all heroes is born." From him who

knows thus a hero with (sons who are) all heroes is born.

Now they say: "Should the Dhürs be chanted on various metres or not?"²³. "They should be chanted on various metres" say—

263. —the Kurus.

"The Morning service is connected with the Gāyatrī, the Midday service with the Triṣṭubh and the Third service with the Jagatī. The Anuṣṭubh forms the correlate of (all) this²⁴. When during the Morning service which is connected with the Gāyatrī, one sings a Gāyatrī verse—the Gāyatrī is the Brahmin class, the Morning service is the Brahmin class—one thereby places the Brahmin class in its own proper place²⁵.

When one sings a Triṣṭubh verse—the Triṣṭubh is the Kṣatriya class and these are luxuries used in the Kṣatriya class, namely elephants and golden ornaments for the neck, a chariot with a she-mule, a chariot with a horse, a golden ornament for the breast and a golden cup²⁶—one thereby offers these to the Brahmins and decorates them therewith.

When one sings a Jagatī verse—the Jagatī is the Vaiśya class and these are the luxuries current among the Vaiśyas, namely cows and horses, elephants and gold, goats and sheep, rice and barley, sesam and beans, clarified butter, milk, wealth and comfort—one thereby offers these to the Brahmins and decorates them therewith.

The Anuṣṭubh forms the correlate of (all) this. When one sings an Anuṣṭubh verse—the Anuṣṭubh is the Śūdra class—one thereby takes all this from the Śūdras, offers it to the Brahmins and decorates them therewith.

264. Just as one may shatter (the contents of) a quiver²⁷ by means of (repeated) shaking²⁸, so one offers all these luxuries to the Brahmins and decorates them therewith. Therefore they (i.e. the Dhūr-verses) should be sung on various metres."

Since the time that they are sung here on different metres, since that time the Brahmins here are powerful over the others. And when they did not sing these (Dhūr-verses) on various metres, the Brahmins were persons to be pillaged²⁹. Satyayajña, the descendant of Pulaṣa,³⁰. And since these (Dhūr-verses) are sung on various metres, since that time these luxuries come to the Brahmins.

He sings the Gāyatrī at the beginning and at the end. The Gāyatrī is Brahman³¹. Therefore these luxuries enclosed on both sides by the Brahman serve him who knows thus.

The Pañcālas said: "They should not be chanted on various metres". The Dhürs are naturally already chanted on various metres. One rises to heaven singing them on various metres on account of the correspondence with the (three) pressings. And if a bad report accompanies them saying: "They have chanted on various metres", (one should remark)

“Those two who fight and those two who have a quarrel have sung on various metres, and also those two parties that make a scission in the kingdom”³².

265. The Morning service is connected with the Gāyatrī, the Midday service with the Triṣṭubh, the Third service with the Jagatī. The Anuṣṭubh forms the correlate of (all) this. In that he sings a Gāyatrī verse during the Morning service which is connected with the Gāyatrī,—the Gāyatrī is the Brahmin class—he thereby gives the Brahmin class a share in the property of the Brahmins. To someone who wants to take something from him he is willing to give it. Moreover it is his (own). For he presents him with his own (property).

And when he sings a Triṣṭubh verse—the Triṣṭubh is the Kṣatriya class—he thereby causes the Kṣatriya class to take share in the property of the Brahmins. To someone who wants to take something from him he is willing to give it. Moreover it is his (own). For he presents him with his own (property).

And when he sings on a Jagatī verse—the Jagatī is the Vaiśya class—he thereby causes the Vaiśya class to take share in the property of the Brahmins. To someone who wants to take something from him he is willing to give it. Moreover it is his (own). For he presents him with his own (property).

The Anuṣṭubh forms the correlate of (all) this. And when he sings an Anuṣṭubh verse—the Anuṣṭubh is the Śūdra class—then he gives the Śūdras a share in the property of the Brahmins. To someone who wants to take something from him he is willing to give it. Moreover it is his (own). For he presents him (the Śūdra) with his own (property).

When everything is manifest³³ (and no Gāyatrī is to be chanted as a Triṣṭubh etc.), then no one desires to take something (from the Brahmin class) by folly. Therefore they (the Dhūr-verses) should not be sung on various metres. Since the time that they are sung here on various metres, since that time the Brahmins are deprived of property³⁴. And when they did not sing these (Dhūr-verses) on various metres, the Brahmins were no more to be overpowered³⁵.

266. The Morning service is connected with the Gāyatrī, the Midday service with the Triṣṭubh, the Third service with the Jagatī. The Anuṣṭubh forms the correlate of (all) this. When one sings the Morning service, which is connected with the Gāyatrī, completely with the Gāyatra Sāman, then one sets aside a selected exclusive portion for the Brahmin class. A selected exclusive portion for the Brahmin class is set aside by him.

When one begins³⁶ the Midday service, which is connected with the Triṣṭubh, with the Gāyatra Sāman, then one gives the Brahmin a share

in the wealth of the Kṣatriya. He becomes willing to give on account of religious zeal, because it is his duty to do so and out of courteousness. When a Kṣatriya is struck by religious zeal, forsooth then he chooses him and gives presents to him.

When one begins³⁶ the Third service, which is connected with the Jagatī, with the Gāyatra Sāman, then one gives the Brahmin a share in the wealth of the Vaiśya. He becomes willing to give to him on account of religious zeal, because it is his duty to do so and out of courteousness. When a Vaiśya is struck by religious zeal, forsooth then he chooses him and gives presents to him.

The Anuṣṭubh forms the correlate of (all) this. When one sings on an Anuṣṭubh verse—the Anuṣṭubh is the Śūdra class—, then one gives the Brahmin a share in the wealth of the Śūdra. He wants to give to him on account of religious zeal, because it is his duty and out of courteousness. When a Śūdra is struck by religious zeal, forsooth then he will choose him and give to him. He (i.e. the Brahmin Udgātṛ) makes his wealth exclusively his own, he gets a share in the wealth of the Kṣatriyas and of the Vaiśyas. He obtains a safe, sheltered position and is not crushed between two rival parties³⁷. Hundred servants or even more serve him³⁸ who knowing thus does not sing the Dhūrs on different metres. If someone were to sing them on different metres, he should sing them knowing what has been observed there (i.e. in the preceding chapters) (*ado vidvān*). And if he were not to sing them on different metres, he should not sing them on different metres knowing what has been observed here (*idam vidvān*). He who knows only either of the two, suffers distress³⁹. Thus spoke Śātyāyani.

267. He sings the Retasyā verse. Thereby he emits seed. This emitted seed he causes to grow up with the Gāyatrī, a longer metre (a verse consisting of longer Pādas). Then he causes it to grow with a Triṣṭubh, a longer metre. Then he causes it to grow with the Jagatī, a longer metre. Because he causes it to grow with a longer and longer metre⁴⁰, therefore someone who grows gets more and more force.

With the Anuṣṭubh, a shorter metre, he comes to a conclusion of the growth⁴¹. Therefore one becomes more and more short⁴² in old age. He comes to a conclusion with the Paṅkti metre. Therefore the differentiation of the embryo takes place in the fifth month⁴³. With the Anuṣṭubh, (which is identical with) speech (*vāc*) he comes to a conclusion. Therefore people listen to the speech of an old man⁴⁴.

The Out-of-doors laud is the head of the sacrifice. This is so. But (the first verse of the Out-of-doors laud in the differentiation of the Dhūrs) the Retasyā is also the whole body. When in the Out-of-doors laud—

268. —he sings the Gāyatrī—the breath is connected with the Gāyatrī

and the Gāyatrī Sāman (which is chanted throughout the Out-of-doors laud) is the head: the head is the proper place of breath—, then he puts the breath in its own proper place⁴⁵.

He sings the Triṣṭubh. The Triṣṭubh is the sight. Having taken it then he fastens (lit. yokes) it to the head. Because he yokes it, therefore the sight forms a yoke as it were. He fastens it (there) although it has its proper place elsewhere⁴⁶. Therefore even during one's lifetime the sight begins to disappear.

He sings the Jagatī. The hearing is the Jagatī. Having taken it then he fastens it to the head. Because he yokes it, therefore the hearing is yoked as it were. He fastens it (there) although it has its proper place elsewhere⁴⁶, namely at the Third Service. Because he fastens it (there) although its proper place is elsewhere, therefore the hearing begins to disappear even during one's lifetime.

He sings the Anuṣṭubh. Speech is the Anuṣṭubh. Having taken it then he fastens it to the head. Because he yokes it, therefore speech is yoked as it were⁴⁷. He fastens it (there) although it has its proper place elsewhere, namely at the third service or everywhere⁴⁸. Because he fastens it (there) although its proper place is elsewhere, therefore speech begins to disappear already even during one's lifetime. The other vital powers disappear, but not breath.

269. Now they say: "What is done here in the sacrifice on account of which during one's lifetime the other vital powers disappear, but not breath?" One should say: "Because one sings the Gāyatrī at its own proper place, therefore breath does not disappear as long as one lives".

And now the means of knowing (*viññā*)⁴⁹ and the means of mutual understanding (*saṃjñā*) connected with the Dhürs. The Retasyā verse is the mind, the Gāyatrī verse the breath (in the nose), the Triṣṭubh verse the sight, the Jagatī verse the hearing, the Anuṣṭubh verse the (opening in the head connected with the sense-function) speech (i.e. taste). With the mind one discerns what is benevolent or malevolent⁵⁰. With the breath (in the nose, i.e. with the smell) one discerns what is sweet-smelling or evil-smelling. With the eye one discerns what is good-looking or bad-looking. With the hearing one discerns what is harmonious or inharmonious. With the (mouth, i.e. the opening connected with) speech (i.e. with the tongue, with taste)⁵¹ one discerns what is sweet or tasteless. These are the means of knowing⁵². He who knows thus becomes discerning and obtains a superior position.

These same are also means of mutual understanding. The Retasyā verse is the mind, the Gāyatrī verse the breath, the Triṣṭubh verse the sight, the Jagatī verse the hearing and the Anuṣṭubh speech. When the Retasyā verse has been chanted,—

270. —he should concentrate with his mind on the mind of him whose

mind he likes. When the Gāyatrī verse has been chanted, he should concentrate with his smell on the smell of him whose smell he likes. When the Triṣṭubh verse has been chanted, he should concentrate with his sight on the sight of him whose sight he loves. When the Jagatī verse has been chanted, he should concentrate with his ear on the ear of him whose ear he loves. When the Anuṣṭubh has been chanted, he should concentrate with his taste on the taste of him whose taste he loves. These are the means of mutual understanding. He who knows thus is in harmony with him about whom desires: "May I be in harmony with him".

And he combines the divine Dhürs with the human Dhürs. The mind is a human Dhür, waters⁵³ are a divine Dhür. When the Retasyā verse has been chanted, he should combine the waters with the mind. Thereby he should assign the right place⁵⁴ to the mind in the interior of the sacrificer. The breath (or: smell) is the human Dhür, wind is the divine Dhür. When the Gāyatrī verse has been chanted he should combine the wind with the breath. Thereby he assigns the right place to the breath in the interior of the sacrificer. The eye is the human Dhür, the sun is the divine Dhür. When the Triṣṭubh has been chanted, he should combine the sun with the eye. Thereby he assigns the right place to the eye in the interior of the sacrificer. The ear is the human Dhür, the quarters of space the divine Dhür. When the Jagatī has been chanted, he should combine the quarters with the ear. Thereby he assigns the right place to the ear in the interior of the sacrificer. Speech is the human Dhür, the earth the divine Dhür⁵⁵. When the Anuṣṭubh has been chanted, he should combine the earth with speech (or: the tongue). Thereby he assigns the right place to speech (or: taste) in the interior of the sacrificer. Thus the human and the divine Dhür both become combined. Having thus combined the human and the divine Dhürs he passes that death which is in heaven. Someone who knows thus does not die again. He joins himself with the deities.

271. And now the debate between the following great Brahmins: Āruṇi, Jīvala, Kārīrādi, Aṣāḍha and Sāvayasa and Indradyumna Bhāllaveya. Jīvala Kārīrādi and Indradyumna Bhāllaveya came to have a meeting⁵⁶ with Āruṇi, their teacher. They stayed overnight in the house of Aṣāḍha. Aṣāḍha said: "Well, Āruṇi, since we two together were pupils and practised the study of the Veda, (one may ask:) Whereby did you become more learned than we? Since you are so much the favourite of fame, so much dear to the eye and so much favoured by economic gain, (I ask you) whereby did you reach this?" He said: "I consider this to be based on the Dhürs". "What is it that you see in these Dhürs?" "The favourite". "What does he become who approaches the aspect of favouriteness in the Dhürs?" "He becomes the favourite of fame, dear

to the eye and favoured by economical gain". "So are you" they said.

Then they said to Jībala Kārīrādi: "Since you are here the best⁵⁷ in that very country in which you happen to stay and even kings approach you as inferiors, (one may ask:) Whereby did you reach this?" He said: "I consider this to be based on the Dhūrs". "What is it that you see in these Dhūrs?" "The glory". "What does he become who approaches the aspect of glory in the Dhūrs?" "In every country where he may be, he becomes the best there and even the kings approach him as inferiors". "So are you" they said.

Then they said to Aṣāḍha Sāvayasa: "Since you are the chief⁵⁸ of the Śarkarākṣas⁵⁹ (we ask:) Whereby did you reach this?" He said: "I consider this to be based on the Dhūrs". "What is it that you see in the Dhūrs?" "Birth"⁶⁰. "What does he become who approaches the aspect of birth in the Dhūrs?" "To whatever community of kinsmen he belongs, there he becomes a chief"⁶¹. "So are you" they said.

Then they said to Indradyumna Bhāllaveya: "Since here your renown becomes more and more elevated above (that of) the others and you are an authority, (we ask:) Whereby did you reach that?" He said: "I consider this to be based on the Dhūrs". "What is it that you see in the Dhūrs?" "Renown". "What does he become who approaches the aspect of renown in the Dhūrs?" "His renown becomes more and more elevated above (that of) the others and he becomes an authority". "So are you" they said.

They said: "If this is so, come, let us make a collective teaching⁶²".

272. They said to Āruṇi: "You are our own teacher. You should speak first". He said: "I consider the Gāyatrī to be dear. The Gāyatrī is the breath and the breath is dear, for there is nothing dearer than the (life)breath. He who knows thus considers this Gāyatrī to be the dear, becomes dear to fame, dear to the eye and dear to economic gain just as the breath is dear to oneself".

Then Jāvala Kārīrādi said: "I consider the Triṣṭubh to be dear. The Triṣṭubh is the Kṣatriya class and the Kṣatriya class is glory. He who thus considers this Triṣṭubh to be the glory, he becomes the best in whatever country he may be and even kings approach him as inferiors".

Then Aṣāḍha Sāvayasa said: "I consider the Jagatī to be abundance and procreation. Among the metres the Jagatī represents abundance and procreation⁶³. He who thus considers this Jagatī to be abundance and procreation, he becomes rich in offspring and cattle and to whatever community of kinsmen he belongs, there he becomes the chief".

Then Indradyumna Bhāllaveya said: "I consider the Anuṣṭubh to be renown⁶⁴. He who thus considers this Anuṣṭubh to be renown, for him this speech, the Anuṣṭubh, renown continuously roams higher and higher above (that of) the others and he becomes an authority".

273. Thus they were each of them connected with one single (aspect of the Dhūrs). But he who knows all these as one and the same—for thus they are all one and the same—he becomes the best⁶⁵ among his own men at once.

As to this Vāsiṣṭha Caikitāneya said after he had learnt about it afterwards: "When these Brahmins were investigating about the Dhūrs, they did not understand the Dhūr on which all the Dhūrs are based". Thereby he meant to say the Retasyā. What they called the one Dhūr, that is the Retasyā which is the Dhūr of the Dhūrs⁶⁶. That is food. Its preparation is based on the (other) Dhūrs⁶⁷. The nice smell comes from the Gāyatrī. It⁶⁸ is nice to see on account of the Triṣṭubh. It⁶⁸ is praiseworthy (litt.: to be heard) on account of the Jagatī. When one makes an auspicious remark (about it) with speech⁶⁹, then that is based upon the Anuṣṭubh. He who causes them (the Dhūrs) to be furnished⁷⁰ with these (qualifications), makes them food. They being eaten make him an eater of food⁷¹, the chief among his own people. An eater of food, the chief among his own people, becomes he who knows thus.

V. 7. The Pavamānas (274-279)

Auswahl, 106-108

274. The Pavamānas, Agni, Vāyu and yonder sun, are three oceans. The Udgātṛ should sing these in a veiled way¹. At the moment when Prajāpati gives rain, (i.e.) food, to the creatures, then they become veiled. He here (i.e. the Udgātṛ) is Prajāpati². When being about to sing he sings the Pavamānas in a veiled way³, he veils the sacrificer with food, he veils himself, he veils his offspring. "Parjanya becomes raining much" said Kūṭa Śailana, "where I act as an Udgātṛ". "Where Parjanya becomes raining much, there the ox, the mule, the elephant, the golden neck-ornament⁴ and man become beautiful. Forsooth, every beautiful form is produced there", knowing that he said this.

He who keeps separated the gods and the human beings, becomes separated from (i.e. gets rid of) evil⁵. The gods are the Pavamānas, the creatures the Prṣṭhas and the Ukthas. He should sing these Pavamānas in a veiled way, mysteriously and indistinctly, for the gods are so to say veiled, mysterious and indistinct. The creatures are the Prṣṭhas and the Ukthas. He should sing them in an unveiled way, openly and distinctly, for the human beings are so to say unveiled, open and distinct.

275. He who sings the Pavamānas, comes to a divine assembly. He should perform his chanting as someone who approaches a superior, wishing to be helpful as it were⁶, offering his services as it were, paying homage⁷ as it were, competent, not blundering⁸ and with thoroughly performed Pavamānas. It is as if he would allure⁹ someone who is

coming and would give to him what he asks. But if someone sings (Pavamānas which are) not thoroughly performed, incompetent and blundering⁸, it is as if he would push back⁹ someone who is coming and would not give what he asks. Hereby also the successful and the unsuccessful of the sacrifice is discerned.

The Pavamānas are a river to be crossed¹⁰ here. He who passes a river to be crossed by diving into it¹¹ wrapped in his clothes¹², becomes smeared with clay or gets stuck in it, but he who crosses it by diving into it not being wrapped by clothes¹², he does not become smeared with clay and does not get stuck in it. Thus the Pavamānas should be performed.

Now they say: "Since the other Stotras have the Stotra-verse (of the corresponding Śāstra) as their beginnings, (one may ask) why the Pavamānas do not have these Stotra verses (of the Śāstra) as their beginnings"¹³. One should say: "The Pavamānas are the breaths, the Pavamāna verses are also the breaths. If now after the Pavamānas they should begin (the Śāstras) with the opening-verses of the Pavamānas, they would wipe off the breaths without any possibility of return. In that they begin (the Śāstras) after these (Pavamānas) with an Anuṣṭubh-verse—the Anuṣṭubh is speech, inbreathing is sustained during speech—thereby one maintains inbreathing by means of speech¹⁴.

276. Now they say: "If they do not begin a Stotra with the beginning verse (of the corresponding Śāstra), that Stotra is not sacred as it were. How does one achieve that there is no deviation from the (practice of the) Stotriya verse being the opening of Stotra and Śāstra?" One should say: "The Anuṣṭubh is speech, on speech are based all the metres. In that the Pavamāna is sacred to Agni and to Indra, thereby there is no deviation from the (practice of the) Stotriya verse being the beginning of Stotra and Śāstra¹⁵.

The Pavamāna Stomas are named victory, for by the Pavamānas the gods defeated the Asuras rushing forward without turning back. That the Pavamānas rush forward without turning back¹⁶, that is like the rushing forward without turning back of someone who is victorious. That they begin (the Śāstra) with an Anuṣṭubh verse (instead of the opening verse of the corresponding Stotras—the Anuṣṭubh is speech and speech causes someone to speak; with speech one says: "Go ahead, defeat, attack, do not turn back"—that is like speaking: "Go ahead, defeat, attack, do not return").

The Pavamāna (Stotras) are the gods; they are the Stotras of the gods. The gods correspond to them¹⁷. The creatures are the Prṣṭha and the Uktha (Stotras)¹⁸. These are the Stotras of the creatures. The creatures correspond to them¹⁹. Because they praise with Pavamānas that do not turn back¹⁶, therefore the gods do not turn back. The sun goes without

turning back, so does the moon, so do the stars, so does the fire when it moves burning. And because they praise with Prṣṭha and Uktha Stotras that go forwards and backwards²⁰ therefore the creatures go forth and return along the same path: In the morning they come forth, in the evening they return²¹. Seed is emitted forward, it comes back when it is born as a child²².

277. Prṣṭhu, the son of Vena, asked the divine Vrātyas: "The highest seat of the sacrifice, which is secret²³, is made out of the great space between heaven and earth. Why do the Pavamānas go forth? Why do the Ukthyas²⁴ come back roaring²⁵?" They answered: "The gods live upon the one track of the sacrifice, the human beings upon the other. Therefore the Pavamānas go forth; therefore the Ukthyas come back roaring"²⁵. He who knows that the gods have a share in the human beings and the human beings a share in the gods, gets a share in the gods as well as in the human beings. He goes to the world where the gods are. The deities do not leave him.

The Pavamānas are the gods, the Prṣṭha and Uktha Stotras the creatures. The gods are the chant, the creatures the metrical verses. In that the chants of the Pavamānas go forth and this Ṛc²⁶ clutches at them from behind²⁷, thereby the gods have a share in the human beings. And in that the Sāman clutches from behind at the Ṛc that clutches at the returning (or: repeated) (Prṣṭha and Uktha Stotras), thereby the human beings have a share in the gods. He who knows thus, gets a share in the deities and in the human beings. He goes to the world where the gods are. The deities do not leave him.

278. He who keeps separated the divine form and the human form, becomes separated from (i.e. gets rid of) evil²⁸. The Pavamānas are the gods, the Prṣṭha and Uktha Stotras are the creatures. Because they praise the Pavamānas on Pavamāna verses, therefore the gods have one colour, they are white. And because they praise with Prṣṭha and Uktha Stotras based on verses of different form²⁹, dedicated to different deities, therefore on the other hand the creatures have different colours, they are white, red or black³⁰. Thus he who knows thus separates the divine colour and the human colour and becomes separated from (i.e. gets rid of) evil.

He who knows the selection of the gods, obtains a selection himself and becomes select. The Out-of-doors laud forsooth is the selection of the gods. Thereby they praise with one Him-sound and running forth (i.e. without repetition). Therefore a selection is something which goes forth (i.e. which leaves the group to which it belongs). He himself is the best of the gods. His selection consists of children. He who knows thus takes a selection for Prajāpati (the lord of creatures) and becomes select.

Because one tears away³¹ this essence of the sacrifice and gives it to Prajāpati, therefore people who are going to praise the Out-of-doors laud³² move slowly (literally: creep) stooping (i.e. humble) and trembling³³. This is the way in which the superior is served. Therefore one should not speak during its Stotra³⁴. For who would dare to make a critical remark³⁵ on the serving up of a meal to a superior? If someone makes a critical remark on the serving up of a meal to a superior, he brings him to his knees with whatever sickness he wishes. And when afterwards the Adhvaryu pronounces the invitation, then having given the essence of the sacrifice to Prajāpati he causes it to swell. There is praised by him with this (Out-of-doors laud) which has an essence and is swollen.

279. He who knows the divine glory and the human glory reaches glory among the gods and among the human beings. The Pavamānas are the divine glory. They are the exhalation³⁶. They announce him to the gods. The returning (i.e. repeated) verses are the human glory. They are the inhalation³⁷. They announce him to the human beings. This is the divine and the human glory. He who thus knows the divine and the human glory reaches glory with the gods and with the human beings. For him who knows the measured (limited) and the unmeasured (unlimited), there is much measured as well as unmeasured. The Pavamānas are the gods, the Pṛṣṭha and Uktha Stotras are the creatures. The gods are the Sāman, the creatures the Śastras (recitations). Therefore all the gods here are also Stotras. Because the Stotras are limited therefore the gods are limited. There are eight Vasus, eleven Rudras and twelve Ādityas. And because the Śastras are unlimited, therefore the creatures are unlimited. We do not know how many Brahmins, how many Kṣatriyas, how many Vaiśyas and how many Śūdras there are. This is the limited and the unlimited. For him who knows thus there is much limited as well as unlimited.

(There is a verse)³⁸: “Those that come hitherward they also call thitherward, those that go thitherward they also call hitherward. What things, O Soma, you and Indra made, they draw them as though yoked to the pole of space”. The ‘thitherwards’ are the Pavamānas. Their Camasa cups are the ‘hitherwards’. They (i.e. the Pavamānas) are these exhalations. Therefore one is able to inhale after having exhaled. The ‘hitherwards’ are Stotras with the repeated verses (outside the Pavamānas). Their Camasa cups are the ‘thitherwards’. They (i.e. the repeated verses) are these inhalations. Therefore one is able to exhale after having inhaled.

V. 8. The Metres (280–290)

Auswahl, 108–117; Caland, *Over en uit*, 49–50
JUB. 1, 18

280. He who knows the precedence of the Pressings, reaches precedence and does not become deprived of precedence.

The Gāyatrī is the precedence of the Morning Pressing. Even though several other metres are used in it, it is called Gāyatra.

The Triṣṭubh is the precedence of the Midday Pressing. Even though several other metres are used in it, it is called Traiṣṭubha.

The Jagatī is the precedence of the Third Pressing. Even though several other metres are used in it, it is called Jāgata.

That is the precedence of the Pressings. He who thus knows the precedence of the Pressings, reaches precedence and does not become deprived of precedence.

He who knows the houses of the gods, obtains a house. The metres forsooth are the houses of the gods.

The Gāyatrī has eight syllables; there are eight Vasus. Through the Gāyatrī the Vasus possess a house.

The Triṣṭubh has eleven syllables; there are eleven Rudras. Through the Triṣṭubh the Rudras possess a house.

The Jagatī has twelve syllables; there are twelve Ādityas. Through the Jagatī the Ādityas possess a house.

Through the Anuṣṭubh the All-gods¹ (possess a house), through the Pressings Indra and Agni².

He who thus knows these houses of the gods, obtains a house. He who knows the satisfactions of the gods, become satisfied himself and his offspring becomes satisfied.

281. As to this also Iyapi Saumāpa said: “He may sacrifice now or act as a priest for someone else, who would find all the deities satiating themselves on account of the fact that he had satisfied them each according to his own Pressing and to every syllable in the (corresponding) metres and (consequently) not³ pressed together, just as one may satisfy cattle in a large ford without sandbanks⁴, (i.e.) not pressed together.

The Gāyatrī has eight syllables. There are eight Vasus. The morning Pressing is connected with the Gāyatrī and belongs to the Vasus. Therefore they satiate themselves at the Morning Pressing, each according to every single syllable in the metres, since they are not³ pressed together.

The Triṣṭubh has eleven syllables. There are eleven Rudras. The Midday Pressing is connected with the Triṣṭubh and belongs to the

Rudras. Therefore they satiate themselves at the Midday Pressing, each according to every syllable in the metres, since they are not³ pressed together.

The Jagatī has twelve syllables. There are twelve Ādityas. The Third Pressing is connected with the Jagatī and belongs to the Ādityas. Therefore they satiate themselves at the Third Pressing, each according to every syllable in the metres since they are not³ pressed together.

[Through the Anuṣṭubh the All-gods, through the Pressings Indra and Agni⁵.]

He who thus knows these⁶ satisfactions of the gods, becomes satisfied himself and his offspring becomes satisfied.

282. Therefore⁷ wherever someone who knows thus sacrifices or⁸ acts as a priest, the gods have no power over him that they would not⁹ go (to his sacrifice). Whether they will be eating or not, they go. If¹⁰ he is pure, they eat; if he is impure, they look on. It is also praiseworthy if they come to someone's house¹¹ as someone who takes a look¹².

He who knows the drinking-vessel of the gods, becomes among his own people worthy to partake of a meal. The Brahmin is the drinking-vessel of the gods. He who knows thus becomes worthy to partake of a meal among his own people. Just as they wish to drink from a pure and clean cup even so forsooth the gods wish to drink from a pure and clean cup. Therefore also the Brahmin should wish to be pure and clean.

283. ¹³Prajāpati created the gods. After them the evil in the form of death¹⁴ was created. The gods went to Prajāpati and said: "Wherefore did you create us, if you were planning to create the evil in the form of death after us?" He said to them: "Compose the metres (and) enter them each in your own abode. Then you will get rid of the evil in the form of death". The Vasus composed the Gāyatrī. They entered it. It gave them shelter. The Rudras composed the Triṣṭubh. They entered it. It gave them shelter. The Rudras composed the Triṣṭubh. They entered it. It gave them shelter. The Ādityas composed the Jagatī. They entered it. It gave them shelter¹⁵. The Sādhyas and the Āptyas composed the Aticchandās. They entered it. It gave them shelter.

284. Indra and Agni entered the Pressings. Then the evil in the form of death did not know them anymore, for how will the evil in the form of death have power over someone if he does not know him? The evil in the form of death will not find him who knows thus. The metres forsooth gave shelter against the evil in the form of death. Because the metres (*chandāmsi*) gave shelter (*acchādayan*) to them against the evil of death, therefore the metres are called *chandāmsi*. The metres give shelter against the evil of death to him who knows thus. Therefore whatever metre someone who knows thus uses as a priest, in that metre he enters then. For if someone speaks ill of somebody who is using the one or the

other metre as a priest, he becomes cut off¹⁵ from that very metre. For him who knows thus there is no distress at all. He who speaks evil of him gets into distress.

Ūrja Jānāyana asked Kapivana Bhauvāyana: "If the Morning Pressing belongs to the Gāyatrī, the Midday Pressing to the Triṣṭubh and the Third Pressing to the Jagatī, what then is this Anuṣṭubh¹⁶ which without becoming weak flies near to the beginnings of the Pressings and leads the sacrifice from beginning to end¹⁷?" He said: "The Anuṣṭubh is speech and by speech the sacrifice is set up. Just as in ordinary life they run back again and again with an ox¹⁸ tied with a rope in order to draw out¹⁹ something refractory or heavy²⁰, even so they yoke this speech, the Anuṣṭubh, to the heads of the Pressings for a circuitous route²¹. The heads of the Pressings are refractory as it were²². This speech²³ leads the sacrifice from beginning to end without becoming weak."

For him who knows the Anuṣṭubh to be reaching everywhere²⁴, there is also everywhere a share in that which is propitious²⁵. The Gāyatrī has eight syllables, the Triṣṭubh eleven, the Jagatī twelve. The finale of the Yajñāyājñīya is *vāc*. That is the Anuṣṭubh consisting of thirty-two syllables²⁶. There is also (*api*)²⁷ something of it in the Morning Pressing, there is also (*api*) something of it in the Midday Pressing, there is also something of it in the Third Pressing, there is also something of it in the Brahmin class, there is also something of it in the Kṣatriya class, there is also something of it in the Vaiśya class, there is also something of it in this world, there is also something of it in the intermediate space, there is also something of it in yonder world. For him who thus knows this Anuṣṭubh to be reaching everywhere (*sarvatrāpīna*), there is also everywhere a share in that which is propitious²⁵.

285. Keśin Dārbhya²⁸ drove Ahīnas Aśvatthi out of the function of Purohita in exchange for Keśin Sātyakāmi. Of these two Ahīnas was the elder, Keśin the younger. He (Ahīnas) spoke: "Hey Keśin, knowing what did you snatch the king away from me?" He said: "Well²⁹, I regard the Anuṣṭubh as all metres, the Bṛhatī as cattle³⁰, as the sacrifice and as heaven³¹". Then he (Ahīnas) was overcome by distress³² and he lamented. Then he (Keśin) said to him: "Do not lament. If you lament, since you desire to have a Kṣatriya, then this Kṣatriya is yours. We shall look for another Kṣatriya". He (Ahīnas) said to him: "This is not out of desire for a Kṣatriya. I was overcome by distress, when I remembered my own studentship. For I did study the sacred scriptures. And it was forsooth near old age³³ that we heard this which this man who is only such a boy reports us. Thus reflecting over this I was overcome by distress".

As to his saying that the Anuṣṭubh is all metres: the Gāyatrī has eight syllables, the Triṣṭubh eleven, the Jagatī twelve. The finale of the

Yajñāyajñīya is *vāc*. That is the Anuṣṭubh consisting of thirty-two syllables³⁴. Thus he said that the Anuṣṭubh were all metres.

As to his saying that the Bṛhatī is cattle: the Bṛhatī is equal to the Anuṣṭubh. When the cattle was added to it³⁵ the Bṛhatī was produced. As to his saying that the Bṛhatī is heaven: the Bṛhatī is heaven, as is well-known³⁶.

Samgamana Kṣaimi sent out by his teacher Āruṇi asked Satyayajña Pauluṣi: “Satyayajña, since the Gāyatrī is praised, since they praise the Triṣṭubh and the Jagatī is not praised, (one may ask) why do all of them combine to undertake the Midday Pressing?” He did not answer. He sent him away with this. If at least he would have answered: “Because the Brahmin and the Vaiśya approach the Kṣatriya respectfully, and since they are subjected to him³⁷ and because this is a verse-quarter of twelve syllables³⁸” (this would have been alright)³⁹.

286. When the metres divided these worlds, the Gāyatrī obtained this world, the Triṣṭubh the intermediate space and the Jagatī yonder world. The Gāyatrī is the Brahmin class, the Triṣṭubh the Kṣatriya class, the Jagatī the Vaiśya class. The Triṣṭubh did not enough rejoice this outcome⁴⁰ in the intermediate space. She tried to wound the Gāyatrī in front and caused distress to her. She (the Gāyatrī) was afraid of her (i.e. of the Triṣṭubh) thinking: “She will take away my own place”, and she said to her: “Salutation to you. Wishing what do you try to wound me?” “Give me a present” she (i.e. the Triṣṭubh) said. She (the Gāyatrī) gave two eight syllabic Pādas. Then she (the Triṣṭubh) turned to the Jagatī. She tried to wound her and caused distress to her. She (i.e. the Jagatī) feared: “She will take away my own place”. She spoke to her (the Triṣṭubh): “Salutation to you. Wishing what do you try to wound me?” She said: “Give me a present”. She (i.e. the Jagatī) gave a Pāda consisting of twelve syllables to her. Then she again turned to the Gāyatrī. She spoke to her (i.e. to the Triṣṭubh):

“Since I gave you a present, (I may ask you now) what do you look for?” “Give me your whole self”. “What will remain of me?” “We will share our food and I will give you a prominent position”. “All right”. She gave a prominent position to her. Since now the Gāyatrī had given her whole self, therefore the Brahmin⁴¹ goes with his whole self to the Kṣatriya⁴¹ and because the Jagatī did not give its whole self, the Vaiśya class uses to retire as it were from the Kṣatriyas. Whatever the Gāyatrī and the Jagatī gave (to the Triṣṭubh), that became the Bṛhatī. Therefore the Bṛhatī contains three eight-syllabic and one twelve-syllabic verse-quarter. The Gāyatrī is used first: *uccā te jātām andhasam*⁴². This (verse) represents two meanings to be ascertained for the term *purohita*⁴³. He who knows thus obtains a prominent position or nothing but the position of a Purohita⁴⁴.

287. Then the Bṛhatī (is used), then the Triṣṭubh. Thus food is surrounded⁴⁵ on both sides, (namely) by the Brahmins (the Gāyatrī) and by the Kṣatriyas (the Triṣṭubh). The food surrounded on both sides by the Brahmins and the Kṣatriyas is at the service of him who knows thus. Therefore the Brahmin should not be hostile to the Kṣatriya and the Kṣatriya should not be hostile to the Brahmin, for their food is collective property. Therefore, when a Brahmin becomes an important rich man⁴⁶, he chooses a Kṣatriya as the second protector of his food⁴⁷ and when a Kṣatriya (becomes an important, rich man, he chooses) the Brahmin. He who knows thus finds a Kṣatriya as his protector.

In the beginning the metres (Gāyatrī, Triṣṭubh and Jagatī) had four syllables (in each Pāda) and they were not able to draw the sacrifice. Now Soma was in the third heaven, the heaven of Indra. The people who guarded it were the fires and the Gandharvas, they were the Dhiṣṇyas and they were also (said to be) poisonous snakes. It was lying in two golden chargers⁴⁸. These two used to be snapped together in a flash (as soon as one tried to take away something).

Then these metres said: “Let us fetch the Soma and perform the sacrifice”. First the Jagatī flew up, thinking herself to be the most powerful, the strongest, the most important, the most forceful. When she had arrived, the guardians of the Soma robbed three of her syllables. Having only one syllable she returned bringing the initiation (for the sacrifice) and cattle⁴⁹. Therefore, the initiation has a predilection for him who has much cattle.

Then the Triṣṭubh flew up. When she had arrived, the guardians of the Soma robbed one of her syllables. Having three syllables she returned bringing asceticism and the Dakṣiṇās. Therefore Dakṣiṇās (i.e. the Dakṣiṇā-cows) are fetched within the room available for the Triṣṭubh⁵⁰. Therefore also they consider him to be practising asceticism—

288. —who gives (Dakṣiṇās)⁵¹.

Then the Gāyatrī flew up. Her mother⁵², Anuṣṭubh, followed her with looks. Therefore a mother should follow her son with her looks, when he goes abroad (saying:) “Return alive and bringing something”. She took two Pressings with her claws⁵³, one in each claw, and the syllables of the other two (that had been robbed), and with her beak one Savana. She came back with the whole sacrifice. Therefore they said here: “The Third Pressing is sucked out as it were⁵⁴, for she brought it in her beak”. Having brought the Soma she said to the other two metres: “It is me who has brought the Soma and I will perform the sacrifice”. They said: “We two are mutilated⁵⁵, we are not able to do so”. The Gāyatrī, however, undertaking the Morning Pressing said: “I shall draw it”. She drew it, and she brought it to a close. Therefore the Morning Pressing is called sacred to the Gāyatrī.

Then she undertook the Midday Pressing. She had accomplished one strophe consisting of three verses⁵⁶, but then the Triṣṭubh felt slighted, and said: "I come too". "You do of course"⁵⁷ she (Gāyatrī) said, "I will draw (the Pressing) for you, but under your name". She came with the three syllables (which she had caught back) to her. Having become a Triṣṭubh of eleven syllables (i.e. 8 + 3) she drew the Midday Pressing. She brought it to a close. Because she said to the Triṣṭubh: "I will draw (the Pressing) for you, but under your name", therefore the Midday Pressing is called sacred to the Triṣṭubh.

Then she undertook the Third Pressing. She had accomplished one strophe consisting of three verses, but then the Jagatī felt slighted. She said: "I come too". "Of course you do"⁵⁷ she said, "I will draw (the Pressing) for you, but under your name". She came to her with the one syllable (which she had caught back). Having become twelve-syllabic (8 + 3 + 1) she drew the Third Pressing. She brought it to a close. Because she said to the Jagatī: "I will draw (the Third Pressing) for you, but under your name", therefore the Third Pressing is called sacred to the Jagatī.

289. The Gāyatrī draws the Morning Pressing, the Gāyatrī the Midday Pressing, the Gāyatrī the Third Pressing. He who thus knows this, from him glory and fame do not go away till his old age⁵⁸. As to this Āruṇi used to say: "I know that the Gāyatrī draws all the pressings⁵⁹. Therefore till old age glory and fame do not go away from me". From him who knows thus glory and fame do not go away till old age⁵⁸.

These metres said: "She is the best and the most forceful among us who has fetched the Soma and has organised⁶⁰ the sacrifice. Let us strengthen her. The Triṣṭubh and the Jagatī strengthened her⁶¹ with (the corresponding) two Pressings. And they strengthened her with the two eightsyllabic Pādas of the Uṣṇih and the Kakubh. And she became also strengthened by the three eightsyllabic Pādas of the Bṛhatī. And she also became strengthened by the four eightsyllabic Pādas of the Anuṣṭubh. And she also became strengthened by the five eightsyllabic Pādas of the Paṅkti.

290. She had ten syllables in the beginning. Eager to⁶² she too made her Pādas consisting of eight syllables. If one finds a Pāda consisting of eight syllables in the Atichandas, in the Virāj or in whatever metre, this means then that all the metres join the Gāyatrī. If someone thus knows this: "All the metres join the Gāyatrī", his own men acknowledge his superiority. As to this they say: "The (other) Stomas surpass the Trivṛt, but the (other) metres do not surpass the Gāyatrī". One should say: "Not at all do the (other) Stomas surpass the Trivṛt, neither do the (other) metres surpass the Gāyatrī". For (all) the

Stomas have three beginnings, three middles and three conclusions. For this reason also all the metres do not surpass the Gāyatrī⁶³.

Now Aupāvi once asked Āruṇi: "O Āruṇi, Āruṇi, which sacrifice does the Anuṣṭubh offer to whom?" (= "the Anuṣṭubh offers the sacrifice to the benefit of Ka") He did not know an answer to this. He (Aupāvi) said: "I have overpowered, I have overpowered⁶⁴. Gautama⁶⁵ did not realize that forsooth he was taught a lesson by me (and not asked a question) (when I stated rather than asked): "I teach you Ka⁶⁶, (. . .)⁶⁷. "If he had answered, he should have answered: "The Anuṣṭubh is Prajāpati⁶⁸, Ka is Prajāpati. She (the Anuṣṭubh = Prajāpati) offers Ka (= Prajāpati) to Prajāpati (= Ka)". But this was probably⁶⁹ not correct. Since all the metres agree with the Bṛhatī⁷⁰—and the Bṛhatī is heaven—⁷¹ he should have answered: "She offers Ka to heaven".

V. 9. The Bṛhat and the Rathantara (291-298)

Auswahl, 117-123; Ghosh; *Fragments*, 21-24

JB. 2, 433: 1, 128-137

291. They contemplate: "Should there be sacrificed with a Bṛhat Sāman or with a Rathantara Sāman"? "With a Rathantara Sāman", the Sāvayasas say. "The Rathantara is this world. This we know. Who would undertake the unknown rather than¹ the known? Just as for (people in) a deep pit that has been dug, (the world) beyond looks like darkness, even so is yonder world presumably² beyond space. Who knows whether it exists there or not³. Moreover (if yonder world exists at all), it is anyhow² dependent⁴ on this world. For yonder world lives on what is given from here⁵. For it is on the oblations that go from here that yonder world lives. Even if one would sacrifice ten times, one should sacrifice with the Rathantara Sāman."

Āruṇi and the descendants of Satyayajña say: "One should apply the Bṛhat Sāman (in the first Prṣṭha Stotra). The Bṛhat is yonder world. That which is yonder, is something elevated, of which the evil has been repelled and which bestows future welfare. People do not spit on it, do not walk on it, do not sit on it. Many people speak ill of this world; many people are inclined to despise⁶ it. Both saint and sinner live in this world. But yonder world is something elevated, of which the evil has been repelled and which bestows future welfare. No sinner lives there. Moreover this world anyhow is dependent on yonder world. For this world lives upon it. Even if one would sacrifice ten times, one should sacrifice with the Bṛhat Sāman."

"There should be sacrificed with both Sāmans"⁷ Śāṭyāyani used to say "in order to obtain the aims connected with both of them. Thus⁸ one

obtains both aims". This Sāman thus completely yoked by him draws the sacrifice⁹.

292. ¹⁰Its Himkāra is the Gāyatra Sāman, its introduction (*prastāva*) the Rathantara, its Udgītha the Vāmadevya Sāman, its Pratihāra the Bṛhat Sāman and its finale (*nidhana*) the Yajñāyajñīya. Each of them, one by one, is master of heaven. He who knows thus reaches heaven.

Moreover it is related to the fire-altar¹¹, it is the Mahāvratā (Sāman)¹². Its head is the Gāyatra Sāman, its wings the Bṛhat and the Rathantara, its body the Vāmadevya, its tail the Yajñāyajñīya. As much as one reaches with a sacrifice which contains an Agnicayana and a Mahāvratā, so much he reaches who knows thus.

Moreover it has an arrangement by which one may obtain a long life. The Gāyatra is life (*āyus*)¹³, the Rathantara is all life (*viśvāyus*), the Vāmadevya is complete life (*samāyus*)¹⁴. The Bṛhat is full life (*sarvāyus*) and the Yajñāyajñīya extremely long life (*atyāyus*)¹⁵.

Moreover they have these well-known five "lights" which shine in these worlds¹⁶: fire on earth, wind in space, the sun in heaven, the moon among the stars and lightning in the waters¹⁷, i.e. the fire (kindled) by the Rathantara, the wind by the Vāmadevya, the sun by the Bṛhat, the moon by the Gāyatra and lightning by the Yajñāyajñīya. For the Yajñāyajñīya is the waters¹⁸. He who knows thus has these five "lights" which shine in these worlds¹⁶.

293. He who knows the limited and the unlimited of Bṛhat and Rathantara takes hold of the limit of prosperity on all sides and wins the unlimited world of heaven. The Rathantara is this world. Of this world the ocean is the limit. The Bṛhat is yonder world. Of yonder world there is no limit. Thus it is visible even beyond the ocean. He who thus knows the limited and the unlimited of Bṛhat and Rathantara, takes hold of the limit of prosperity on all sides and wins the unlimited world of heaven.

He who knows the Stoma verse (*stomya*) and the Stotra verse of Bṛhat and Rathantara, becomes laudable (*stomya*) and his own people praise him (saying): "This man is the best among us". The verse: "We cry at you, o hero, as cows unmilked, at you who rule this animated world, at the ruler of the inanimate world, who sees the sun"¹⁹ is the Stoma verse. The verse: "No one else among the celestials and the terrestrials was born or will be born equal to you" is the Stotra verse.

With this verse: "Longing for horses, longing for cows we, in competition, call upon you, o bounteous one"²⁰ what is asked is proclaimed as valour. He who thus knows these two verses, the Stoma verse and the Stotra verse of Bṛhat and Rathantara, becomes laudable and his own people praise him (saying): "This is the best among us". Moreover by knowing this all the strophes of three verses are known by him.

294. The Bṛhat and the Rathantara were created. After they had been

created the cattle was created: the Rathantara animals after the Rathantara, the Bṛhat animals after the Bṛhat. They were hit by strife. Then there continued to be a disunion²¹. They both said: "If we shall be like this, then we shall not be able to support the creatures²². Well, let us exchange our forms." They exchanged their forms. The voice of the Rathantara entered the Bṛhat animals, the voice of the Bṛhat the Rathantara animals²³. The cow is a Rathantara animal, since with her face she is directed downwards as it were²⁴. She speaks a Bṛhat sound which is turned away: *bhā*²⁵. The sheep makes a Rathantara sound, when she bleats²⁶. The goat is a Bṛhat animal, since she is mounting upwards as it were²⁷. She makes a Rathantara sound,—

295. —when she bleats²⁸.

They did not reach agreement on man. They said: "Let us both enter him". "All right". They both entered him. Therefore man produces both the Bṛhat as well as the Rathantara sound, when he speaks. The Rathantara animals observing his Rathantara voice serve him and so do the Bṛhat animals observing his Bṛhat voice. Man is the crying out together (= harmony) of the Bṛhat and the Rathantara. With him who knows: "Man is the crying out together (= harmony) of the Bṛhat and the Rathantara" both the Rathantara as well as the Bṛhat animals cry out together (= live in harmony). For the man who (actually) is this crying together of the Bṛhat and the Rathantara (i.e. who actually combines both aspects in his voice) and knows thus or for someone who (only) knows thus, there is a harmony of both these groups of animals²⁹.

296. When Āruṇi was travelling (in their country)³⁰ the Northerners from all sides rushed on³¹ to him (saying): "Āruṇi, Āruṇi, by how much do the Bṛhat and the Rathantara create the creatures? By how much do they attain the glory of the gods?" He did not answer their question (but said): "I know this, namely that you want to obtain my esoteric knowledge. Therefore I shall not answer you". His pupils who lived in his house, held the following view about him: "He has answered thus out of lack of knowledge. He did not know it at all. Well, let us ask him". They said to him: "If you had answered, how would you have answered"? He said: "In that he (the Prastotr) uses eight syllables of the first³² verse for his Prastāva, thereby they both create the animals with eight hoofs. In that he uses two syllables of the other two, thereby they both create the bipeds³³. By means of the finale³⁴ they both attain the glory of the gods".

He who knows the invocation of the gods produced by Bṛhat and Rathantara, up to his invocation the gods come. The invocation of the gods produced by the Rathantara is upwards, that of the Bṛhat downwards. Because he (the Prastotr) performs the Prastāva with the verse of the Rathantara without inserting repeated exclamations (Stobhas) and

consequently upwards, therefore this world is upwards, this fire flames upwards, the plants and trees (grow) upwards, everything is upwards. And because he performs the Prastāva with the verse of the Bṛhat inserting the repeated exclamations³⁵ *au ho* and consequently downwards, therefore yonder world is downwards, the sun shines downwards, the moon shines downwards, the stars shines downwards, the rain comes downwards, everything is downwards. He who thus knows the invocations of the gods produced by Bṛhat and Rathantara, up to his invocations the gods come.

297. The Bṛhat and the Rathantara were created. After they had been created the animals were created: the Rathantara animals after the Rathantara, the Bṛhat animals after the Bṛhat. The Rathantara animals are to be eaten, the Bṛhat animals are eaters³⁶. Because he performs the Prastāva with the verse of the Rathantara without inserting repeated exclamations, therefore the Rathantara animals walk on bones (i.e. hoofs)³⁷ and are edible. And because he performs the Prastāva with the verse of the Bṛhat inserting repeated exclamations, therefore the Bṛhat animals walk on flesh (i.e. hoofless)³⁷ and are beasts of prey. He who knows thus gets much food as an eater of food and a son is born to him who is a hero and an eater of food.

The Bṛhat and the Rathantara place the foetus in the creatures in the middle (of the Agniṣṭoma). At the end (of the Agniṣṭoma) they produce these (foetus) from there with the Yajñāyajñīya. When one performs the Prastāva with eight syllables of the first verse, they place the foetus of the eight-hoofed animals, when one does so with two syllables of the next two verses, thereby they place the foetus of the bipeds. When the Yajñāyajñīya is performed at the end by someone who knows thus, then that means the birth. Thereby he brings forth. Therefore one should grant a wish on the occasion of the Yajñāyajñīya Stotra³⁸, just as one grants a wish when a son is born³⁹. For this is the birth of the Yajamāna.

And the water which the wife (of Yajamāna) pours out (on the occasion of this Stotra)⁴⁰ is the same as the water which appears then (at birth) when the amnion⁴¹ breaks. Moreover water is food. It is the (liquid) food which is put to the lips of the just born. It has also the word *vāc* (speech or voice) as its finale. Therefore, as soon as he is born a baby makes sound.

298. The Bṛhat and the Rathantara were created. They were created with the same finale, which was either inside or outside the verse. They said: "Let us run a race with these two finales as its stake". "All right". They ran a race⁴². Then the Bṛhat won. Then the Rathantara felt inferior. Therefore he said: "These two (finales) are two parts of a pair⁴³. Give me an application which takes into account the regular

order⁴⁴". "All right". He got his pairing. And he (Bṛhat) gave to him the application as first (of the two), namely the forenoon. The application of the Rathantara is the forenoon, of the Bṛhat the afternoon. (The finale) of the Rathantara is *as*, of the Bṛhat *has*.

These two have finales which together form the word *aha* (or *ahar*) and (therefore) are true finales⁴⁵. The finale of these two together is truth. Therefore the Yajamāna should sacrifice with both Sāmāns till night (the end of *ahar*). The Bṛhat and the Rathantara, they are both obtained. *sa tam iti*⁴⁶. By him both the Bṛhat and the Rathantara are obtained.

⁴⁷Now they say: "Do the Bṛhat and the Rathantara have a finale inside or outside the verse?". He should say: "Both inside and outside the verse". This world is the Rathantara, yonder world the Bṛhat. The finale of both of them is the space. Thereby they both have a finale inside the verse. And because they think that there is space beyond heaven and likewise that there is water beyond (i.e. below) the earth, therefore these two have finales outside the verse⁴⁷.

Now they say: "Is the Vāmādevyam situated inside the Bṛhat and the Rathantara, or are Bṛhat and Rathantara situated inside the Vāmādevya?" He should say: "Both. The Vāmādevya is situated inside Bṛhat and Rathantara and Bṛhat and Rathantara inside the Vāmādevya". This world is the Rathantara, yonder world the Bṛhat. This space is the Vāmādevya. Therefore the Vāmādevya is inside Bṛhat and Rathantara. And because they think that there is space beyond heaven and likewise water beyond the earth, therefore also Bṛhat and Rathantara are inside the Vāmādevya⁴⁸.

V. 10. *The symbolism of the end of a Sāman: a survey of the Sāmāns of the Agniṣṭoma* (299-311)

299. When Prajāpati had created the creatures from his "womb", then he wavered¹. He remained blazing and beaming. Then he realised: "There is (still) something inside (me)". He spoke to the gods: "There is this here inside (me). You should emit it from here". Agni emitted the Sāmāns with a tone on the last vowel by means of the Gāyatrī; Indra the Sāmāns ending with a finale by means of the Triṣṭubh; the All-gods the Sāmāns ending with *ilā*² by means of the Jagatī; Prajāpati the Sāmāns whose ending is identical with that of the R̥c³ by means of the Anuṣṭubh⁴. That which is connected with the Gāyatrī and has a tone on the last vowel, that is sacred to Agni as far as the deity is concerned. That which is connected with the Triṣṭubh and has a finale, that is sacred to Indra as far as the deity is concerned. That which is connected with

the Jagatī and has *ilā* as its finale, that is sacred to the All-gods as far as the deity is concerned. That which is connected with the Anuṣṭubh and of which the end is identical with the Ṛc, that is sacred to Prajāpati as far as the deity is concerned.

As to this also Iyapi Saumāpa used to say: "The Bṛhat and the Rathantara do not form the arrangement of the sacrifice. Both of them have their finale either inside or outside the verse. Those (Sāmans) that have a tone on the final vowel or have an ending that is identical with that of the Ṛc, those forsooth form the arrangement of the sacrifice". In that the end comes with (the end of) the Ṛc, thereby it is Rathantara-like, in that it has a tone which is sustained further than the (last syllable of the) Ṛc, thereby it is Bṛhat-like.

300. As to this they say: "How many Sāmans are there?". One should say: "Four". There are four Sāmans, the one with a tone on the last vowel, the one ending with a finale, the one ending with *ilā* and the one which has an end that is identical with the Ṛc. There are four quarters of space and cattle has four feet. There are four metres that conduct the sacrifice, the Gāyatrī, the Triṣṭubh, the Jagatī and the Anuṣṭubh.

They are also (to be counted as) three, namely with a tone on the last vowel, with a finale, and ending with *ilā*: "with a tone on the last vowel" (*svāra*) and "having an end which is identical with that of the Ṛc" (*ṛksama*) is the same. The sacrifice has three pressings, there are three breaths, exhalation, inhalation and circulation.

They are also (to be counted as) two, namely having a tone on the last vowel and having a finale: *ilā* and finale are the same. There are two worlds here which are the most visible⁵, there are two breaths, exhalation and inhalation, man has two legs.

It is also (to be counted as) one, namely with a tone on the last vowel. The tone on the last syllable is the same as a finale, as the *ilā* and as the ending which is identical with the Ṛc. It is he who blows there. Yonder beings (birds) that fly above (him) and the beings here that creep below (him) live upon this vital breath which is the special tone (*svāra*)⁶. He who thus knows this reaches a complete lifetime.

He who knowing thus produces sameness⁷, by him thereby variation is produced. One should however wish to produce this variation continuously⁸. Sameness does not lead to pairing and offspring, just as when two men or two women would lie together⁹. Neither the two men would bring forth any child nor the two women, if they did not get a (third) copulating partner (of the other sex). On the other hand, that which is variation means copulation and generation¹⁰.

The tone is the self, the finale is the offspring, *ilā* is cattle¹¹, the end of a Sāman which is identical with the Ṛc is the wife¹². The self and the wife are the same. Thus¹³ the offspring is enclosed on both sides by

oneself, in order that it may not be laid aside as something worthless. The wealth of him who knows thus does not become scattered.

301. One should not cause these (several forms of) finales to come into collision. One should not make two *svāra* endings together. The tone (*svāra*) is breath¹⁴. One would then cause the one breath to come into collision with the other. The sacrificer would perish.

If one were to make two finales together—the finale is a Vajra—one would then cause a Vajra to come into collision with a Vajra. A great conflict would then be imminent in that country. Punishment would hit the Udgātṛ, an arrow the sacrificer.

If one were to make two *ilā*-endings together—*ilā* is cattle—one would then cause cattle to come into collision with cattle. The great God (= Rudra) would appease (= kill) the cattle of that country. The Udgātṛ would suffer the complete loss of all his property and the sacrificer would incur absence of livelihood.

If one were to make two endings which are identical with the Ṛc-ending, together, the wife (of the sacrificer)¹⁵ then would perish, or an inferior form of death would kill the sacrificer. Destruction¹⁶ of the ego (suicide) is an inferior form of death, and—

302. —(death caused by) a tiger, by a thief. Therefore one should not cause these endings to come into collision (thinking); "Lest I suffer¹⁷".

These four (kinds of) Sāmans (or Sāmanendings) have also a fourfold sacred background¹⁸. Now they also say with regard to this: "Who is master of his cautiousness? And it also definitely happens that one is indeed careless". (Therefore an alternative explanation of the double use of a particular ending has to be found).

If one were to make two *svāra* endings together—the tone (*svāra*) is breath—in that case one should think: "I have hereby made more lifebreath for the lifebreath, I shall live long".

If one were to make two finales¹⁹ together—that (i.e. the finale) is offspring—in that case one should think: "I have hereby established offspring in offspring. I shall become rich in offspring thereby". Moreover (one should think): "The finale is a Vajra. Hereby I have thrown a Vajra at my hating rival".

If one were to make two *ilā*-endings together—*ilā* is cattle—in that case one should think: "I have hereby added more cattle to my cattle. I shall become rich in cattle".

If²⁰ one were to make two endings which are identical with the Ṛc-ending, together,—the ending which is identical with the Ṛc-ending, is procreation²¹—in that case one should think: "I have hereby added more (possibilities of) procreation to my procession. I shall bring home a new wife (in addition) to my wife. I shall multiply, I shall get offspring".

Thus it does not overcome him. He who would criticize him because he is doing so, to him he should say: "My knowledge about this is correct and not wrong. If there is something wrong about this which you know, then it will happen to you. And if you have also acted as a priest before with a Sāman, then you have also made a sameness (= lack of variation)." He who criticizes someone who knows thus, will meet with distress.

303. Now one should not miss these three forms of the Midday Pressing, the one that contains the word plant (*andhas*)²², the one that contains the word Marut²³ and the one that contains the word *pratna*²⁴. The plant means food, the Maruts are strength, the word *pratna* ("old") is heaven. If he should miss that which contains the word *andhas*, he would miss food. If he should miss that which contains the word *marut*, he would miss strength. If he should miss that which contains the word *pratna*, he would miss heaven. If he should not have room for all of them, then at least he should not miss that which contains the word *marut*. That which contains the word *marut* is strength. With strength all work is done, with strength one reaches everything. Therefore one should not miss that which contains the word *marut*.

One ascends this Gāyatrī with a tone (*svara*)²⁵. The tone is breath. Thereby one ascends the breath with the breath. The breath does not injure the breath. In that one ascends the Gāyatrī with a tone thereby one puts breath right at the beginning of the sacrifice. Therefore this breath was placed (or: created) right at the beginning.

The Sāman with a tone on the last vowel (*svāra*) is sacred to Agni as far as the deity is concerned. The Gāyatrī is the metre that is sacred to Agni. Thereby he ascends Agni with Agni. Agni is the one who prepares a way among the gods. Along whatever track Agni goes, he goes making a path. When one ascends the Gāyatrī with a tone, one thereby yokes Agni, who prepares the way, right at the beginning of the sacrifice. One follows a path made by Agni. Just as going along a path, thus he reaches safely and unharmed the end who knowing thus ascends the Gāyatrī with a tone.

304. One ascends with a second (version of this Gāyatrī), now with a finale²⁶. The finale is Indra²⁷. Indra is the leader of the gods. Where a leader takes charge of the front of a (travelling) clan²⁸, there forsooth is no (chance of) harm. He who knowing thus ascends with a second (version of this Gāyatrī verse in the following Sāman) with a finale, unharmed and safely reaches the end.

Moreover Indra and Agni are the swiftest among the gods²⁹. This is like yoking the two swiftest (horses) and the two that draw best.

Then one ascends this Bṛhatī with *ilā* as ending³⁰. The *ilā* means cattle

and the Bṛhatī is cattle³¹. Thereby one unites cattle with cattle. Cattle united with cattle looks more splendid.

If one were to ascend with a finale—the finale is a Vajra—then one would let a Vajra go around the cattle. If one should not find room for an *ilā* (ending), then one should ascend with a tone (*svara*) (on the last vowel). The tone is breath. The Bṛhatī is cattle. Thereby one places breath in the cattle.

The second (Sāman chanted on this Bṛhatī) has three finales³². There are three worlds here. The finales are Vajras³³. By means of these Vajras one repels all evil from these worlds. Moreover these keep warding of all evil for him in these worlds. There are also three rents in the sacrifice³⁴. Then two (finales) form a cover. One (finale) becomes a stronghold³⁵.

305. Then one ascends this Triṣṭubh with a tone³⁶. The tone is breath. The (Midday) Pavamāna is man-like. It has a Sāman with a tone on the last vowel in front (i.e. in the beginning, in the first Sāman, the Gāyatra) and one behind (i.e. at the end, in the last Sāman, the Auśana). These are these two airs which are moved in opposite directions. By means of these two one makes sound in both directions (i.e. forward, with the *prāṇa*, out of the mouth, and backwards, with the *apāna*, out of the anus)³⁷.

Then the Rathantara. That is the emission of seed³⁸.

Then the Vāmadevya, which has a tone on the last vowel. The tone is breath. Thereby one places breath (i.e. life) in the seed which was emitted³⁹.

Then (as third Prṣṭha Stotra) the Naudhasa, which has no finale⁴⁰. That means birth. Thereby one brings forth.

Then (as fourth Prṣṭha laud) the Kāleya, which has *ilā* as its ending. The *ilā* is cattle. Cattle is food. This is the (liquid) food which is put to the lips of the just born.

Then (in the Third Pressing) the Gāyatrī verse of the Ārbhavapavamāna on which the Brāhmaṇa has been taught already⁴¹.

Then one ascends this Kakubh with a tone on the last vowel (of the Sabha Sāman)⁴². The tone is breath, the Kakubh is mutilated⁴³. Thereby one makes the breath mutilated. If one were to ascend with a finale—the finale is a Vajra—that would be like striking an ill man with a stick. But if one ascends with a tone, one thereby places breath in her (i.e. in the Kakubh). One thereby heals her.

Then one ascends this Uṣṇih (on which the Pauṣkala Sāman is chanted) with a finale. The finale is a Vajra, the Uṣṇih is cattle⁴⁴. The cattle then becomes decrepit as it were in the Third Pressing. Therefore one says about an old cow: "Try to make money out of her"⁴⁵. And

also, having rushed (at the Uṣṇih cattle) with a Vajra, they divide the (Uṣṇih-cow) into portions with a butcher's knife (i.e. the Vajra-finale) and eats it⁴⁶.

And when they reject the Bṛhatī with a finale⁴⁷, then the cows become young as it were, not decrepit so to say. Therefore they call a young cow something as desirable as one's (own) life⁴⁸.

306. Then one ascends this Anuṣṭubh with a special tone on the last vowel (of the Śyāvāśva chant). The tone is breath, the Anuṣṭubh speech. Speech and breath are a divine couple. Thereby one makes the couple (or: pairing, copulation) divine. If one were to ascend with a finale—the finale is a Vajra—then the divine couple would become separated by a Vajra. If one should not find room for a tone, then one should ascend with a finale in the form of the word *vāc*⁴⁹. The Anuṣṭubh is speech (*vāc*), the finale is the word *vāc*. Speech does not harm speech.

Then there is a second (Sāman based on this Anuṣṭubh, namely Āndhigava) which has a finale in the middle. The Anuṣṭubh is speech. Thus there is a finale in the middle of the Anuṣṭubh, of speech. That is the emission of seed. That is accompanied with the sound Him⁵⁰. The Him-sound is a navel. Embryos held by the navel do not descend from the downward openings. For they are supported by the navel.

Of that tensyllabic verse there is a finale in the middle. The Virāj is tensyllabic. The Virāj is food. On this embryos live without eating food.

Then one ascends this Jagatī with a special tone (on the last vowel of the Kāva Sāman). The tone is breath. The (Ārbhava) Pavamāna is man-like. There is a Sāman with a tone on the last vowel in front (i.e. at the beginning of the Ārbhava Pavamāna, in the Gāyatra) and one behind (i.e. at the end of the Pavamāna, in the Kāva Sāman). These are these two airs which are moved in opposite directions. By means of these two one makes sound in both directions (i.e. forward, with the *prāṇa*, out of the mouth, and backwards, with the *apāna*, out of the anus)⁵¹.

Then the Yajñāyājñīya. That is the emission of seed⁵².

Then the Sākamaśva (the first Uktha laud of the Ukthya) with a tone on the last vowel. The tone is breath. Thereby one places breath (= life) in the emitted seed.

Then the Saubhara (Sāman) which has no finale⁵³. That is birth. Thereby one brings forth.

Then the (third and last Uktha laud the) Nārmedha which has *ilā* as its ending. The *ilā* is cattle. Cattle is food. This is the (liquid) food which is put to the lips of the just born.

Thus goes the first round (of the Atirātra), thus the second, thus the third⁵⁴.

307. There are three endings: the *ilā*, the tone and the proper finale. The ending which is identical with that of the Ṛc, they consider to be

identical with the tone (on the last vowel). The sameness and variation of the Sāman which has the same endings as the Ṛc and of the Sāman with a tone on the final vowel is the same.

The *ilā* is this world⁵⁵. The *ilā* is cattle. This world is cattle. The tone is this world. The tone is breath. The air (*antarikṣa*) is breath. The finale is yonder world; it is the goal and the support. Whoever arranges them with variation⁵⁶ and in a systematic way, should first apply the Sāman with *ilā* as its ending. Then the Sāman with a tone on the last vowel, then the Sāman with a proper finale. For in this way these worlds are arranged in a systematic order. The finale forsooth is the self. The tone is breath. The *ilā* is cattle. Because now a Sāman with a tone is applied between a Sāman ending with the *ilā* and one with a finale, everything here becomes connected with life for him. For this lifebreath (*prāṇa*) abides between the creatures, the cattle and the worlds in the middle.

When the Bṛhat and the Rathantara divided the Sāmans—

308. —some became Rathantara-like, some Bṛhat-like. Those about which they reached agreement, became Rathantara-Bṛhat-like and Bṛhat-Rathantara-like.

What has a Prastāva which only consists of the Ṛc⁵⁷, and has an internal finale, is Rathantara-like. What is preceded by a Stobha⁵⁸ (in its Prastāva) and has an external finale, is Bṛhat-like. And that which has a Prastāva which only consists of the Ṛc, and has an external finale, is Rathantara-Bṛhat-like. That which is preceded by a Stobha (in its Prastāva) and has an internal finale, is Bṛhat-Rathantara-like.

As to this they say: "How many Sāmans are there?"

One should say: "Four". The four Sāmans are the Rathantara-like, the Bṛhat-like, the Rathantara-Bṛhat-like, the Bṛhat-Rathantara-like. Whoever arranges them with a variation and systematically should first apply the Rathantara-like, then the Bṛhat-like, then the Rathantara-Bṛhat-like, then the Bṛhat-Rathantara-like. Of these four kinds of Sāmans one also produces six forms by intertwining. Whoever arranges with variation as far as the form is concerned⁵⁹, arranges everything⁶⁰ with variation as far as the finales are concerned⁶¹.

309. This is a correct arrangement. One should undertake the Gāyatrī⁶² with a Sāman which has a finale. The finale is strength, the Gāyatrī is strength. Thereby one causes strength to be furnished⁶³ with cattle.

One should undertake the Bṛhatī with a Sāman ending with *ilā*. The *ilā* is cattle, the Bṛhatī is cattle. Thereby one causes cattle to be furnished with cattle.

The last (Sāman of the midday laud, i.e. the Auśana) should have a tone on the last vowel. The tone is breath, the end (the last Sāman) is breath (i.e. expiration). He who knows thus reaches a complete lifetime (before he breathes his last).

The (first) *Prṣṭha* is made a *Rathantara* or a *Bṛhat* with a finale. The finale is strength, the *Prṣṭha* is strength⁶⁴. Thereby one causes strength to be furnished with strength.

The *Maitrāvaruṇasāman* (i.e. the *Vāmadevya*) has a tone on the last vowel. The tone is breath, the *Maitrāvaruṇasāman* is breath.

The *Brahmasāman* (i.e. the *Naudhasa*) has a finale consisting of the two syllables. A pair (of feet) is a support. The *Brahmasāman* is a support.

The *Acchāvākasāman* (i.e. the *Kāleya*) has the *iḷā* as its ending. The *iḷā* is cattle, the *Acchāvākasāman* is cattle⁶⁵.

One should undertake the *Gāyatrī* of the *Ārbhava Pavamāna* with the *Gāyatra Sāman* which has an internal finale, with the *Bṛhat Sāman* which has an external finale.

One should undertake the *Kakubh* with (a *Sāman*, i.e. the *Sapha*, ending with) a tone. The tone is breath. The *Kakubh* is mutilated. Thereby one makes the breath mutilated.

One should undertake the *Uṣṇih* either with a *Sāman* which has the *iḷā* as its ending or with one that has a finale. The finale is strength, the *Uṣṇih* is strength. The *iḷā* is cattle, the *Uṣṇih* is cattle. One should undertake it with that one which one desires.

One should undertake the *Anuṣṭubh* with a *Sāman* which ends with the tone on the last vowel. The tone is breath, the *Anuṣṭubh* is speech. Thereby one joins speech with breath in one continuous movement.

The last *Sāman* (of the *Ārbhava Pavamāna*, i.e. the *Kava*) has a tone on the last vowel. The tone is breath, the last one (i.e. the end, death) is breath (i.e. expiration). He who knows thus reaches a complete lifetime.

310. The *Yajñāyajñīya Sāman* (i.e. the *Agniṣṭoma* laud), which comes last, has a finale in the form of the word *vāc*. Therefore one places the whole sacrifice, after it has been completely performed, in speech. For him who knows thus the results of his sacrifices and his liberality do not come to naught. Moreover there is no ruin of his speech (or: voice).

A *Sāman* based on a verse in which the word *Marut* occurs, should not be missing in the Midday laud. For thereby one becomes beautiful and powerful. One should make it of the *Rathantara Sāman* on *Gāyatrī* verses and on *Triṣṭubh* verses of the *Bṛhat Sāman*. One makes the last with three finales on a *Bṛhatī* verse. Whatever is deficient of the sacrifice here, that one appeases thereby.

A *Sāman* based on a verse in which the words *mad* and *andhas* occur, should not be missing in the *Ārbhava Pavamāna*. For thereby one becomes beautiful and powerful. One should make it of the *Rathantara Sāman* on *Gāyatrī* verses, of the *Bṛhat Sāman* on *Anuṣṭubhs*. One makes

the last with an internal finale and ending with *iḷā* on an *Anuṣṭubh* verse. Whatever is deficient of the sacrifice here, that one appeases thereby.

Because a *Sāman* based on a verse in which the word *Marut* occurs and a *Sāman* with three finales are not missing in the Midday laud, and a *Sāman* based on a verse in which the words *mad* and *andhas* occur as well as a *Sāman* with an internal finale and ending with *iḷā* are not missing in the *Ārbhava Pavamāna*, therefore all these things are not missing for him.

One should not make the *Gāyatra Sāman* (of the *Ārbhava Pavamāna*) based on a single verse. One may, reluctantly, make these two based on a single verse, namely the one which ends with *iḷā*⁶⁶ and the one which has a finale in the middle and is chanted on an *Anuṣṭubh* (i.e. the *Āndhigava*) (as well as the *Gāyatra Sāman*) in the *Trivṛt Stoma* (i.e. in the *Bahiṣpavamāna*). The two *Sāmans* chanted on the *Uṣṇih* and the *Kakubh* (i.e. *Sabha* and *Pauṣkala*) one may make on a strophe of three verses or on a single verse. The last *Sāman* (of the *Ārbhava Pavamāna*, i.e. the *Kava*) does not have the choice between the strophe of three verses and the single verse. It does not have the position⁶⁷ for the purpose of using a single verse with reference to *Rc* and *Sāman*; neither does the *Gāyatrī* of the *Ārbhava Pavamāna* (i.e. the *Samhita Sāman*), nor the *Agniṣṭoma Sāman* (i.e. the *Yajñāyajñīya*).

311. There are three bellies of the sacrifice: the *Gāyatrī*, the *Bṛhatī*, and the *Anuṣṭubh*. For therein they throw (everything), therefrom they take out (everything). This is just as with man, who is either satiated or hungry. And just as there are further limbs (of the body depending on the food coming in the belly), there are further *Stotras*.

There are four *Sāmans* which do not⁶⁸ have the position for the purpose of using single verses: the *Bṛhat*, the *Rathantara*, the *Vāmadevya* and the *Yajñāyajñīya*. Wherever they occur and reoccur in succession, there one should arrange them based on strophes of three verses, not on single verses. One should not be an arranger of single verses. The single verse has no strength. The single verse is this world. This world is cut off as it were from the other two.

The strophe of three verses has more continuity in its strength. There are three worlds here. The strophes of three verses are these worlds. Three are stronger than one. Therefore in this world someone who possesses more values the inferior less than himself. One achieves a greater piece of pasture land and greater prosperity with the strophe of three verses. With the single verse one achieves a smaller piece of pasture land and less prosperity.

But the single verse is indeed superior to the strophe of three verses. The word *ekarca* consists of three syllables, the word *tr̥ca* of two. But he who knows about these, namely about the threefold strophes consisting

of (three) verses and the threefold strophes consisting (as words) of (two) syllables: "Both are made by me", by him both kinds of threefold strophes are made. Moreover, since there is an Rc, a Sāman and a Him-sound, therefore threefold strophes are made by him. Moreover, since there are a Prastāva, a Pratihāra and a finale, therefore also one does not miss the threefold strophes.

V. 11. *Survey of the Agniṣṭoma and characterisation of its lauds*
(312-314)

312. Prajāpati remains creating creatures at that moment of the Morning Pressing which is the Out-of-doors laud. Having become that deity he (i.e. the Udgātr) sits down near the Āstāva. The world of this deity is the same as that of him who knows thus¹.

Then the Ājya dedicated to Agni. That is an Abhijit Stoma². That is Agni. For he conquered all this³.

Then the Ājya dedicated to Mitra and Varuṇa. That is a Viśvajit Stoma⁴. This is night and day. Mitra is the day, Varuṇa the night⁵. Therefore night and day reach all the worlds on this side of the sun. But on the other hand they do not reach the world of him who knows thus⁶.

Then the Ājya dedicated to Indra. That is a Sarvajit Stoma⁷. That is Indra. For he conquered all here.

Then the Ājya dedicated to Indra and Agni. That is an Udbhid Stoma⁸. That is Indra and Agni. For they rose up (*udabhittām*) above everything here (i.e. above the other gods) at the running of a race.

313. Then the Midday Pavamāna laud. That is a Dhanajit Stoma⁹. That is Vāyu. For having become breath he conquered (*ajayat*) all wealth (*dhana*). Therefore, whatever a living being wins¹⁰, he who knows thus, gets a share in it.

The (first) Prṣṭha laud is a Rathantara or a Bṛhat. That is a Śrī Stoma¹¹. The Prṣṭha is prosperity (*śrī*)¹².

Then the Vāmadevya. That is a Śānti Stoma¹³. That is water¹⁴. When Agni Vaiśvānara burned down this earth, then they extinguished it (the fire) with water. Both the hot season and the cool season are Agni Vaiśvānara. The rainy season is placed in between them¹⁴ in order to extinguish.

Then the Brahmasāman which is either the Naudhasa or the Śyaita. That is a Sarvacchandasa Stoma¹¹. That is Brahman. For Brahman is all metres.

Then (the fourth Prṣṭha) the Kāleya. This is a Stoma that is sap (or: taste, *rasa*). It is food. The world of sap, i.e. of food, is the world of him who knows thus.

Then the Ārbhava Pavamāna. That is a Stoma that is unbound (*asita*). That is the quarters of space¹⁵. The quarters of space go apart so that

evil does not bind him¹⁶. Evil does (or: did) not bind them. Him who knows this evil does not bind.

Then the Yajñāyājñīya. That is a Stoma which represents the celestial vault (*nāka*)¹⁷. It is the sun. For this one does not rise against the benefit (*nākam* = *na akam*) of anybody¹⁸. Having become that deity he sits down near the Āstāva. The world of this deity is the same as that of him who knows thus¹⁸.

This is the power of the Stomas (*stomendriyam*). These are powerful among the Stomas. He who knows thus becomes powerful and gets a share in everything here.

314. In the beginning Prajāpati forsooth was here. He desired: "May I be everything here; may I become superior to everything here". Having become Agni he won¹⁹ the battles. Having become (*bhūtva*) the earth (*bhūmi*) he became (*abhavat*) the past (*bhūtam*) and the future (*bhavyam*). Having become water (*āpas*) he obtained (*āpnot*) everything. Having become mind (*manas*) he imagined (*amanuta*) everything. Having become speech he pervaded²⁰ everything. Having become sight he saw everything. Having become hearing he heard everything. Having become the wind he became the lifebreath of the creatures. Having become the space he supported heaven. Having become heaven he expanded over everything. Having become lightning he became the sun. Having become desire (*kāma*) he became Ananta. Having become Ananta he became Death. Having become the year he did not become exhausted. He who knows thus does not become exhausted. Having become the moon he enclosed the halfmonths. Having become Parjanya he became the origin of the creatures²¹. Having become sacrifice he supports the gods.

These creatures created by him were not recognizable. Having become name he entered them. They are recognized by name: "This is X the son of Y".

"The Agniṣṭoma is the one that shines there, it is Indra, Prajāpati, this Universe" thus one should consider.

V. 12. *The Morning Service* (315-321)

Auswahl, 123-124

JB. 1, 97-104; 259-273; PB. 7, 1; ṢaḍvB. 2, 1-3

315. He sings the Retasyā¹. The Retasyā is seed (*retas*). (This is done) for the sake of the continuity and uninterruptedness² of the seed³. He sings without a Himkāra. The Himkāra is a Vajra⁴. If he should utter the Himkāra, he would split the seed³.

When there is a one-day sacrifice, on that day one should sing it without the Himkāra. For that day is one (and not to be divided).

When there is a sacrifice of two days, one should sing it on both days without the Himkāra. For the one of the two is the beginning, the other is the end.

When there is a sacrifice of three days, they deliberate: "Should one utter the Himkāra in that (sacrifice) or should one not utter it?". As to this some say: "One may freely sing the Retasyā without the Himkāra during a whole year even from day to day. For during a year the seed which has been emitted, comes to effect. (This is done) for the sake of the coming to effect of the seed". As to this on the other hand Śātyāyani said: "The seed which has been emitted on the first day, that becomes an embryo. And what has been emitted afterwards, that gets lost when it becomes emitted". Therefore one may sing the Retasyā without the Himkāra on the first day and sing it with the Himkāra on the other days. Moreover the Himkāra means food⁵, for by food the embryo grows. (Thus it is done) for the sake of growth. One should sing it at the end, thinking: "Let the beginning be the end".

316. Galunas Ārkṣākāyana Śālāpatya learnt these from Āruṇi. They are called the Dhūrs of Āruṇi. Now they say: "What metre has the Retasyā?". One should say: "The Bṛhatī". "Why the Bṛhatī?". "For the Retasyā is mind"⁶ one should say. "There is nothing firmer (bārhīyas) than mind. And on the other hand all the vital powers are equal to mind. All the metres are equal to the Bṛhatī⁷. Therefore the Retasyā is a Bṛhatī verse". "Whereby is it developed (eminent)?" "It is developed", he should say "in that it is called Retasyā. For from seed (retas) everything here becomes developed. It is developed in that it is (to be equated with) mind and that it is (to be equated with) this deity, the moon." The Retasyā is the moon. King Soma (i.e. the moon) is food of the gods⁸ and the counterpart of seed⁹. It is the sap of everything here, which has been completely pressed upwards¹⁰. All gods live upon it. Therefore they say: "King Soma is Brahman¹¹, for all gods live upon him". The Retasyā is Brahman¹². By him who knowing thus praises with the Retasyā there has been praised with the Brahman.

317. He sings the Gāyatrī. The Gāyatrī is breath¹³. He intertwines two syllables of this (Gāyatrī)¹⁴. The result of the transposition is *om ātharvāṇō āśīśrādeṣyurvaṃ devāya dā*. That is breath, that is the wind.

He sings the Triṣṭubh. The Triṣṭubh is sight. He makes two of its syllables manifest¹⁵. Singing *ṣodhā* he makes these two manifest. That is this faculty of sight (or: these two eyes). This is yonder sun.

He sings the Jagatī. The Jagatī is hearing. He makes four of its syllables manifest. Singing *somās śukrāḥ* he makes two words manifest which have connections with *śukra*¹⁶. That is this faculty of hearing. That is these quarters of space.

He sings the Anuṣṭubh. He sings it pushing against it so that it turns in

this direction¹⁷. Singing *oṣvājaṃ vājy akāmā*³ he sings one verse-quarter manifestly. He clearly pronounces *nuṣa*. That is speech. That is Prajāpati.

He sings the Paṅkti. The Paṅkti is the seasons. He makes six¹⁸ of its syllables manifest. Singing *pavasvā sūryā* he makes two words manifest that are connected with the sun¹⁹.

318. They are the six seasons¹⁸.

These powers are the six Dhūrs. By means of them the gods caused the Asuras to fall (*adhūrvan*). Because they caused to fall (*adhūrvan*) therefore the Dhūrs were called Dhūrs²⁰. By him who knows thus there is praised with all these powers. He who criticizes someone who knows thus, becomes cut off²¹ from all these powers.

Arguing that the embryos are not born without any distinction some people²² discern the Paṅkti (out of the Gāyatrī) when they sing (this Dhūr)²³ with the words *sāmjagmāno dāyivā kovā pavasvā sūryāḥ*. As to this Śātyāyani used to say: "If they do not²⁴ discern this Paṅkti from the Gāyatrī in singing (the sixth Dhūr), then the embryos become confused (i.e. they cannot be discerned anymore). From the moment that the embryos come forth (or: are extended) they are born. Therefore one should sing this (Paṅkti) extended into a Gāyatrī²⁵". Now they say: "He who is able to sing together, may now sing these Dhūrs apart (i.e. distinguish the several metres from the Gāyatrī)". As to this some say: "In the Bahiṣpavamāna while singing apart (the Dhūrs) we still sing them together. When we make them with a finale consisting of the word *vāc*, namely *o vā*²⁶, they thereby become chanted as a unity". Thereby they are honoured (?) in the Ājyas, not in the Pavamānas.

Some say: "It is in the Ājya Stotras that while singing apart (the Dhūrs) we sing (them) as a unity".

(One sings) the Jagatī²⁷ in the Ājya Stotra (belonging to the first Ājya Śastra, the Praūgaśastra) of the Hotṛ. For the Hotṛ is connected with the Jagatī.

319. The text begins with *agna ā yāhi vūṭaye*²⁸.

(One sings) the Gāyatrī (in the Ājya Stotra belonging to the second Ājya Śastra) of the Maitrāvaruṇa. For the Maitrāvaruṇa is connected with the Gāyatrī. The text begins with *ā no mītrāvaruṇa*²⁸.

(One sings) the Triṣṭubh (in third Ājya Stotra belonging to the Ājya Śastra) of the Brāhmaṇacchamsin. For the Brāhmaṇacchamsin is connected with the Triṣṭubh. The text begins with *ā yāhi suṣumā hi te*²⁸.

(One sings) the Anuṣṭubh (in the fourth Ājya Stotra belonging to the Ājya Śastra) of the Acchāvāka. For the Acchāvāka is connected with the Anuṣṭubh. Its text begins with *indrāgnī ā gataṃ sutam*²⁸.

Thereby they are also properly sung as to their appearance. He who having sung them in the Morning Pressing sings them in the Midday Pressing and in the Third Pressing, by him they are sung each in his own

place. He who first sings these which have the second pressing and the third pressing as their own places in the first pressing, causes them to fall from their own position. But he who having sung them in the first pressing thereupon sings them in their own places. They are sung by him as having their own place; they are sung here together.

320. Thus spoke Addhiya, the descendant of Satyayañña²⁹: "There is prosperity³⁰ among his own people for him who knowing thus does not sing apart the Dhürs". "Therefore, if someone sings the other Dhürs apart, he should not³¹ sing apart the Dhürs of the Out-of-doors laud and of the Ājya-lauds". As to this Śātyāyani also remarked: "They who sing the Dhürs apart, draw them apart (i.e. destroy them). If (one sings) Triṣṭubhs, one places the essence of the Midday Service in the Morning Service. If one sings a verse which is of the kind of the Rathantara Sāman, one places the essence of the Rathantara chanted in the Prṣṭha Stotras in the Morning Service. If he sings a Jagatī verse, he places the essence of the Jagatī used in the Third Service in the Morning Service. If he sings an Anuṣṭubh verse,—the Anuṣṭubh is speech—he places this (speech) in the Morning Service. This speech, the Anuṣṭubh, which has become obstructed in the Morning Service, is not adequate for anything (else)".

Even if one were to bestow an Ājya sacred to Agni on them, these two Services would be empty and exhausted. And (this is) also (the case) if the two are the same. If one wants to sing in one and the same sacrifice in two ways, these essences become spilt and exhausted. That is also drawn apart. It is good not to accomplish this (Anuṣṭubh). Therefore one should sing *o vā o vā*.

There are also two Dhürs, mind and speech. Speech is produced by mind. This speech has mind as its guide. Therefore mind brings speech towards (its object). And speech in its turn again brings thought (or mind) towards something. The sound produced by thought (mind) and speech is—

321. —Indra. Indra is all the gods. He who knowing thus sings as an Udgātṛ makes (the sacrificer) go to heaven. And the other (Udgātṛs, who do not know thus) make him go to the world of the Gandharvas or the world of the Pitṛs. Moreover by means of these two Dhürs all Dhürs become obtained by him³².

Prajāpati created the sacrifice. He gave it to the gods. With the Gāyatra he gave the Morning Service, with some (other) chants³³ the Midday Service and the Third Service. The Midday Service started with the Āmahīyava chant, the Third Service with the Saṃhita chant. There-with they performed the sacrifice. For them the head, namely the Gāyatra, became developed. The gods went to Prajāpati and said: "Forsooth, there was apparently³⁴ only one chant successful, the

Gāyatra. Our head, the Gāyatra, has become developed. Arrange for us the sacrifice in such a way that we become immortal (as a result of the sacrifice) with all our limbs and with a complete body".

He tore the six Gāyatrās out of the Morning Service. Three he added to the Midday Service (namely before the Āmahīyava), three to the Third Service (namely before the Saṃhita).

They said: "What will become of that from which you took this?". He said: "I shall insert the metres there. They will be called after the metres (namely as the Dhürs). Because he said "I shall insert the metres there. They will be called after the metres", therefore they (the Dhürs) though being Gāyatrīs are called after the metres.

Then they performed the sacrifice³⁵ with a new way of chanting (i.e. with the Dhürs). They became immortal with all their limbs and complete bodies. He who knows thus becomes immortal with all his limbs and with a complete body.

.....³⁶.
Thus spoke Śātyāyani.

V. 13. The Midday Service (322-335)

Auswahl, 124-128

JB. 1, 116-155

322¹. And then this Āmahīyava (Sāman) which is sacred to Prajāpati², is employed at the beginning of the pressing. That which is sacred to Prajāpati is automatically praiseworthy. In this (chant) which is praiseworthy³ even more praise is added by beginning with Om. This syllable is yonder sun. This syllable is that part of the three Vedas which is not pressed out⁴. By beginning with Om one places yonder sun at the beginning. Just as one might mix beans with honey⁵ one places sap in the Sāman by means of this syllable. One makes it swell. With this swollen (Sāman) which is full of sap there is praised by him.

"The Sāman in which a Pratihāra is applied⁶ sinks down" thus say the Kurus. "By making a raising (*ud-grh*) (in the chanting) after the Pratihāra one makes it rise again". Moreover a Sāman is thereby chanted on top of a Sāman⁷. Chanting a Sāman on top of a Sāman is good chanting. Thinking "I chant a Sāman on top of a Sāman" one knows "I shall hereby reach the highest position among my own people".

The Prastotṛ sings (as Prastāva of the Raurava, the third Sāman of the Midday laud): *punānas soma dhārayā* ("Purifying yourself (you flow), o Soma, in streams")⁸. (The Udgātṛ sings as Udgītha) *apo vasāno arṣasi* ("Clothing yourself in water you flow"), which are eight syllables; *ā ratnadhā yonim ṛta-* ("Giving riches (you take your seat) on the place where the cosmic order is regulated") by means of this number of eight

(syllables) one arrives at sixteen. (The last syllables of the Udgītha) -*syā sīdasi* ("you take your seat") are four. The sixteen (syllables) then are the sixteenfold cattle⁹. The four are the (four) teats of this cattle. "Just as one may milk a piece of cattle that has an udder and whose milk has been made to flow¹⁰, so one may milk every wish from this (Sāman) by means of this way of singing. It is (a Sāman) providing cattle", thus said Sucitta Śailana; "He becomes rich in cattle who knowing thus sings the Raurava".

323. "Someone who is desirous of progeny should start the Udgītha while the Prastāva of the Sāman is still being chanted. Someone who is desirous of supremacy starts to sing the Udgītha after the Prastāva has been removed. Someone who is longing for cattle should still sing the Udgītha while the Pratihāra has already started¹¹. Performing the finale which has a particular tone one should think about one's fame as a Vedic scholar. For fame as a Vedic scholar is tone. These are the four aims with relation to the Sāman" thus spoke Jānaśruteya. And Vaitahavya used to say: "There are three aims with relation to the Sāman. What one does with speech that is progeny. For speech is born from mind (thought). One should know: 'Whatever I do with speech—that is my progeny—thereby I shall obtain progeny'. And that one sings a verse, that means cattle. For verse (*ṛc*) means cattle. One should know: 'When I sing a verse—that is my cattle—then I shall thereby become rich in cattle'. And when one performs a finale which has a particular tone, then that means fame as a Vedic scholar. For tone is fame as a Vedic scholar. He should know: 'When¹² I perform the finale with a particular tone—that is my fame as a Vedic scholar—then I shall thereby obtain fame as a Vedic scholar'. For him who knows thus all aims are obtained here."

The syllable Om is a syllable expressing truth. The finales of the Yaudhājaya Sāman are forsooth a thunderbolt. Having sung with this truth in the form of the syllable Om the gods killed evil in the form of their rivals, the Asuras. In the same way he who knowing thus sings with this truth namely Om kills by means of these finales of the Yaudhājaya the evil in the form of his rival, his adversary.

It has three endings¹³. These worlds are three. These finales are a thunderbolt. By means of these thunderbolts he strikes away for himself all evil from these worlds. Moreover these same thunderbolts after having struck away all evil in these worlds rise¹⁴ to heaven with the syllable Om.

324. Then this Auśana Sāman chanted on Triṣṭubh verses. When the gods and the Asuras were at strife, he (Uśanas?)¹⁵ spoke among them: "I am thrice (*trir*) *ṣṭubh*". Because he said: "I am thrice *ṣṭubh*", therefore the Triṣṭubh is called Triṣṭubh. Having thrice praised with this

verse the gods killed evil in the form of the hating rival. In the same way he who knowing thus praises thrice with this verse kills evil in the form of his hating rival. One makes three risings in this Sāman. Yonder sun is related to the threefold Triṣṭubh in that it consists of white, black¹⁶ and the man in the sun¹⁷. This eye is related to the threefold Triṣṭubh in that it consists of white, black and the man in the sun. Thus one sings making a correlation with the highest deity. He who knowing thus sings the Auśana reaches the highest position among his own people.

325. And now the removal and pushing back connected with the Sāman. When the Himkāra is applied in the Sāman one should remove in thought him whom one hates to that¹⁸ direction; and from the same moment he becomes lost. When the Pratihāra is applied, one should push back in thought him whom one hates to that same direction; and also from that same moment he becomes lost.

There are also three heavens and three hells of the Sāman. The moment after the Prastāva¹⁹ and before the beginning (Ādi), that is a hell. Having made fall one's hating rival there the beginning is heaven for him. Therein he places himself. The moment after the Pratihāra and before the Upadrava is a hell. Having made fall one's hating rival there the Upadrava is heaven for him. Therein he places himself. The moment after the Upadrava and before the finale is a hell. Having made fall one's hating rival there the finale is a heaven. Therein he places himself.

As to this also Śātyāyani said: "That part of the Sāman which comes after the Prastāva is free from evil. That²⁰ is heaven. Who would give his hating rival a share in it? The moment after the Prastāva and before the beginning is one hell. Having made fall his hating rival there one should place oneself in the whole Sāman. And thereupon the sacrificer. Having struck off evil he comes to heaven. It is having done this that one thinks to be superior".

326. He who performs his priestly function on the basis of *Ṛc* and Sāman which have a good support obtains a good support himself. The Prastāva is the good support of the *Ṛc* in the Sāman. That he sings the rest of the Sāman after the Prastāva in a veiled (i.e. unexpressed) way, that is the good support of the Sāman in the *Ṛc*. The Pratihāra is the good support to the *Ṛc* in the Sāman. That he sings the rest of the Sāman after the Pratihāra in a veiled way, that is the good support²¹ of the Sāman in the *Ṛc*. The finale is the good support of the *Ṛc* in the Sāman. That one makes an *atisvāra*²² in the finale that is the good support of the Sāman in the *Ṛc*. He who thus performs his priestly function on the basis of *Ṛcs* and Sāmans that have a good support comes into the possession of a good support himself.

There are two entities here: *Ṛc* and Sāman. That which is the truth of these two in the creatures, that wins the world that can be won by truth.

Speech is the truth of the Ṛc, mind the truth of the Sāman. These two are the truth of Ṛc and Sāman. Truth comes to stay among the creatures and wins that world which can be won by truth. One should sing the Sāman with the truth of the Ṛc and the Ṛc with the truth of the Sāman. And Ṛc and Sāman rule the world of heaven. These two make him go to heaven. He who sings these two in this way rules the world of heaven. Therefore these two should be sung thus.

327. He who is going to praise with the Rathantara touches the earth reciting: "Honour to mother earth, o Rathantara, do not harm me"²³.

Then he collects the powers: "Your power that is in the fire, that is in the water, that is in the chariot, that is in the thunder, that is in the wind, unite yourself with that and be bestowing goods to us"²⁴.

And before the Vāmadevya²⁵ he should utter the expiatory formulas: "You are Prajāpati, o Vāmadevya, the protection of brahman, protect me".

Then he utters the immortal utterances *bhūr bhuvah svar* (and) "Who (or: Ka = Prajāpati) will act as the Udgātṛ; he will act as the Udgātṛ". Prajāpati is Ka. Him he elects as priest in the beginning. He who thus undertakes the Udgātṛship, for him there is worked with his (i.e. Prajāpati's) voice. He becomes free from debt himself.

Then he breathes on it (i.e. on the Prastāra?)²⁶. There is extinction in breath and Bṛhat and Rathantara are fire. He extinguishes these two with breath. If one sings these two, Bṛhat and Rathantara, without²⁷ having extinguished them, young and healthy Brahmins versed in the Veda automatically perish here after the Vāmadevya.

328. Just as one may lift up a cauldron filled with hot milk from the fire by taking hold of it with two tongs, in the same way one lifts up here Bṛhat and Rathantara by taking hold of them with two Vāmadevya. He who knowing thus sings the Bṛhat and the Rathantara reaches a complete lifetime.

The Rathantara is this earth (regarded as a cow). The sun is her calf. When one sings the Stobhas *bhā bhā*, one sings placing this sun in one's mouth²⁸. Just as one may milk a cow whose milk has been made to flow by bringing her into contact with her calf, one milks every wish from the Rathantara by this way of singing.

The Ratharanta is prosperity. For this (prosperity) these Stobhas are whatever (grows) on this earth. This prosperity cannot be obtained outside the syllables (of the verse on which the Ratharanta Sāman is based). If one makes the Stobhas on the syllables (i.e. replaces the syllables by the Stobhas), one obtains prosperity and becomes firmly established in this (prosperity). This prosperity which is in the syllables is only found there. Therefore the Stobhas should be made on (i.e. instead of) the syllables.

329. The Rathantara outside the syllables has no roots. For they who make the Stobhas outside the syllables, lose their support here. And he who makes the Stobhas on the syllables becomes firmly established in his own support (position, "establishment"). Therefore the Stobhas should be made on the syllables.

Śāṭyāyani used to say: "The Kurus and Pañcālas lost their strong position by singing the vital powers (*devatā-gāyinaḥ*)". Thought (or: mind) comes first, then speech²⁹. The Bṛhat is the mind, the Rathantara speech. When Bṛhat and Rathantara ran their race, Bṛhat won the race and Rathantara was left behind. By chanting the Rathantara quickly, one makes thought and speech equal (i.e. arriving at the same time). Then this Rathantara thinks: "Come, let him who has made me equal (to the Bṛhat) quickly get rid of³⁰ evil". Quickly he gets rid of evil who knowing thus quickly sings the Rathantara.

330. He should quickly sing it, with full cheeks and without blowing away³¹. The Rathantara is prosperity. Thereby he places prosperity in himself. On the other hand the Rathantara is fire. One should try quickly to be freed of it. Where fire stays burning, there the herbs take a long time, so to say, to spring forth. Where it moves softly touching (lit.: blowing) (the earth), there the herbs quickly spring forth³². Thinking: "Let me be quickly productive with offspring and cattle" the Udgātṛ should speak *ilā*³³ at every Pratihāra. The *ilā* means cattle. The Rathantara is a house with a piece of land³⁴. Herein he places this cattle.

Some people make a uniform Stobha, namely *bhā bhā*, thinking "Yonder sun is *bhās* (lustre)". As to this Śāṭyāyani observed: "That which is uniform does not form a couple and is not productive. Yonder world is the dispenser (*bhaga*)³⁵, this world the female part (the 'split' *bhid*). Yonder world is a man, this world a woman. When yonder world rains, then this world produces everything. And when a man pours seed in a woman, then she produces offspring. Therefore the Stobha should be made in the form of a procreative couple, namely *abhubhābhibhabhe-bhabha*³⁶".

As long as one makes the Stobhas, both hands should be on the earth³⁷, in order that the cosmic chariot does not rock.

331. He makes sixteen Stobha syllables. Man consists of sixteen parts³⁸. Thereby he pours the sacrificer part by part³⁹ in this divine womb. He is born from this divine womb (and arrives) among⁴⁰ the gods. He makes fourteen Stobhas in the second and the third verses. Out of these ten are the Virāj. The Virāj is food. And four are the fourfooted cattle. He obtains fourfooted cattle.

He makes sixteen Stobha syllables. Out of these fifteen are the fifteenversed chant, which is identical with the thunderbolt⁴¹. And the sixteenth syllable is Indra. Indra as the wielder of the thunderbolt is the

sixteenth. He has made the sacrificer equal to Indra. The Udgātṛ thereby lays down the evil in the form of the hating rival of the sacrificer by means of the fifteenfold one, the thunderbolt. He makes fourteen Stobha syllables in the second and in the third verse. That is a thunderbolt with a handle missing⁴² in both cases. Thereby the Udgātṛ cleaves the rival of the sacrificer in the own home of the rival. He brings the rival to destruction in the home of the rival. For him who knows thus there is no rival at all.

He makes sixteen Stobha syllables and fourteen in the second and third verse. That makes forty-four syllables. The Triṣṭubh metre has forty-four syllables. The Triṣṭubh is Indra. Indra becomes established⁴³ in the midst of the metres. There are many metres before and many follow.

332. The metres are all Stomas, all animals, all gods, all worlds (i.e. all kinds of heaven), all desires. Thus one obtains all Stomas, all animals, all gods, all worlds, all desires.

The Rathantara is Agni⁴⁴ (or: fire) and Agni is death⁴⁵. He who makes the Stobhas outside the syllables, that Udgātṛ throws the sacrificer in the mouth of death. And he who makes the Stobhas on (the place of) the syllables—the Stobha is also food—covers the mouth of death with every Stobha (i.e. fills it with food) and makes him pass this death. Moreover the Rathantara is an ocean. He who makes the Stobhas outside the syllables, enters this ocean and he who makes the Stobhas on the syllables crosses the ocean as one may go from the one island to the other by means of a ship or boat.

The words “seeing heaven (or: the sun)” he explicitly pronounces (i.e. does not replace by Stobhas). When one goes to heaven, one becomes immortal. He (the Udgātṛ) announces him (the sacrificer) to all the gods and all the spirits: “This brahmin has gone to heaven. He has become immortal”. All the gods and all the spirits notice him.

333. Then this Vāmadevya. Up to the Pratihāra it should be sung without taking breath—for the Vāmadevya is breath⁴⁶—(thinking) “lest I become cut off from my breath”.

It should also not be sung along the way of someone else⁴⁷. He who sings along the way of someone else runs the risk of becoming dependent upon him. It should be sung independently⁴⁷.

As to this Brahmadatta Caikitāneya said: “The Vāmadevya is soiled as it were and shaken out so to say—for the Sāmāns have been created from it⁴⁸—as an old bucket or a mule with weathered shoulders⁴⁹. For it leads every Prṣṭha”⁵⁰.

In this (Vāmadevya Sāman) he should either sing the characteristics of the Prṣṭhas (namely Rathantara, Br̥hat, Vairūpa etc.) or before singing the Udgītha he should pronounce the formula: “cow, horse,

goat, sheep, rice, barley”⁵¹. The cow is the Rathantara, the horse is the Br̥hat, the goat is the Vairūpa, the sheep is the Vairāja, the rice is the Śākvarī-verses, the barley is the Revatī-verses⁵². Thus he places these (animals and herbs) which have been produced from this sap in it⁵³. Thereby he makes it (the Vāmadevya) thrive. With this thriving (Sāman) full of sap there is praised by him.

If he desires rain he should utter “water, wind, water, wind” before he praises with the Vāmadevya. Thus there is rain for him. The Vāmadevya also means cattle. He who knowing thus praises with the Vāmadevya comes into possession of the cattle.

If he sings it after having correlated it with the worlds of Brahman, there is a good singing of the Brahmasāman (i.e. the third Prṣṭha laud, the Naudhasa Sāman)⁵⁴. He makes seven raisings in the Brahmasāman. Brahman is in the seventh world. He makes four raisings in the words *vāso mādāno vā* and three in *āndhāsā bhī vātsān no vā*. That amounts to seven.

334. The world in which Agni here resides is called Upodaka (“lying upon the (subterranean) waters”)⁵⁵, in which Vāyu resides R̥tadhāman (“place where the cosmic order is realized”), in which the sun resides Aparājita (“unconquerable”), in which Varuṇa resides Abhidyu (“on heaven”)⁵⁶, in which Death resides Pradyu (the third heaven connected with the Pitṛs: “further heaven”), in which Hunger⁵⁷ resides Rocana (“luminous”). The seventh world, the Brahmāloka, in which Brahma resides, is called Viṣṭapa (“top”). Thus one should place oneself in the Brahmāloka, in the Viṣṭapa (“top”), by means of the seventh raising; and also the sacrificer. And he makes it (i.e. the Brahmasāman) go there (to the Brahmāloka). When this (Brahmasāman) touches as it were (the Brahmāloka), then he causes it to be abundantly furnished with its own destination. And regarding this Sucitta Śailana used to raise the point: “Saying *svā sā rādhiṣu dhenovā*”⁵⁸ he makes him go to the Brahmāloka and causes him to be abundantly furnished with his own destination. And thereby he causes it (the Brahmasāman) to be abundantly furnished with its own destination and thus to be thriving. And thereby he causes him (the sacrificer) to return to this world and to complete a full lifetime”⁵⁹.

335. Then this Kāleya Sāman. He should sing it in such a way that he seems to spread it, that he gives it energy⁶⁰ so to say, that he avoids as it were to give any obstruction to it. “Just as a well-loaded (cart) laden with barley or with beans⁶¹ may go”, thus the Brahmins of the Kurus used to consider, “even so is the situation of the Kāleya. It should be sung in such a way that one extends it (i.e. makes it broad like the load of a cart)”.

Now some people apply every time this: *hoyilā*⁶² as an ascending⁶³ Ilā in the Rathantara (version of the Kāleya) Sāman. As to this Śāṭyāyani

used to say: "This *Ilā* is lifted up so to say, it is expelled as it were. Applying a downward directed⁶⁴ *Ilā* at the end one should make a raising in the word *dhoro*⁶⁵ of the second Stotra verse of the *Bṛhat Sāman*. Thereby one does not become excluded from the characteristics of the *Bṛhat* (the high one)". But some apply the ascending *Ilā* in the *Rathantara* as well as in the *Bṛhat Sāman* saying "This *Ilā* is not blowing downwards, it is directed to heaven".

As to this *Śātyāyani* again said: "The *Rathantara* is *Agni*, the *Vāmadevya* is *Vāyu*, the *Naudhasa* is *Indra*, the *Kāleya* is the All-gods. Heaven is these All-gods. Thereby one becomes firmly established in heaven among the All-gods. If now someone should criticize them saying "They will become so or so"⁶⁶, then they would indeed become so. Therefore the *Ilā* should be a low (or: downwards directed) one which one applies at the end, with a view to a complete lifetime on earth and lest one becomes kicked out".

V. 14. The Third Service (336-341)

Auswahl, 128-130

JB. 1, 156-178

336.¹ Then this *Samhita*, which is *Brahman*. It is applied at the beginning of the (Third) Service. *Brahman* is automatically praiseworthy. In this (chant) which is praiseworthy even more praise is added by beginning with *Om*. This syllable is yonder sun. This syllable is that part of the three *Vedas* which is not pressed. By beginning with *Om* one places yonder sun at the beginning. Just as one might mix beans with honey one places sap in the *Sāman* by means of this syllable. One makes it swell. With this swollen (*Sāman*) which is full of sap there is praised by him.

"The *Sāman* in which a *Pratihāra* is applied sinks down", thus say the *Kurus*. "By making a raising (in chanting) after the *Pratihāra* one makes it rise again". Moreover a *Sāman* is thereby chanted on top of a *Sāman*. Chanting a *Sāman* on top of a *Sāman* is good chanting. Thinking "I chant a *Sāman* on top of a *Sāman*" one knows "I shall hereby reach the highest position among my own people".

337. The *Uṣṇih* and the *Kakubh* verses (chanted as *Sabha* and *Paṣkala Sāmans*) should be sung without taking breath up to the *Pratihāra*. This metre is crushed as it were. The *Uṣṇih* and the *Kakubh* (together) are a metre suited to man.² As to this *Samastobhin Bālāki*, who made his pupil *Sāyaka Jānaśruteya Udgātṛ* in his own sacrifice, cursed (him): "Forsooth, this *Jānaśruteya* has sung the *Sāman* in such a way that now his blood will spring up (out of his body)". Then the *Ajinavāsins* who were at war entered the *Sadas* hut. A club came down

upon him and made his blood spring up. He said: "How should one sing?". To him he (*Bālāki*) said this: "One should not make manifest³ the word *asrk*⁴ (blood). He should sing (instead of this) *ho*. On the other hand one should not sing the whole Third Service in a veiled way. If someone should say about one who makes (all syllables) veiled: "This *Udgātṛ* has burnt himself and the sacrificer", that would take place. He should make manifest".⁵

Then this *Śyāvāśva Sāman*. With (the *Stobha*) *aiho vā ehi yā* some people⁶ sing (this *Sāman*). This (i.e. the syllable *vā*) is speech (*vāc*) and the *Anuṣṭubh* (used in the text on which this *Sāman* is sung) is speech. (One does so) thinking "By means of speech we must be firmly established in speech". When *Brahmadatta Caikitāneya* was singing it in this way *Galunas Ārkṣākāyaṇa* cursed him, saying: "This descendant of *Dalbha* has sung the *Śyāvāśva* in such a way that his own evil will step upon him". Then the other having noticed this said: "And he has sung the *Vāmadevya* in such a way that he will live emaciated and without cattle".

⁷Now this *Brahmadatta Caikitāneya* was appointed *Purohita*—

338. —by the king of the *Kosalas* *Brahmadatta Prāsenajita*. His (i.e. the king's) son talked like an Easterner. He (*Caikitāneya*) spoke: "This man (i.e. the son of the king) is not to be understood. Yoke my chariot. I shall come back". He went away. Then the *Vailūnis* fetched one of his (i.e. *Caikitāneya*'s) countrymen, *Jaimava*, (to be *Purohita*?). He (*Caikitāneya*?) came to their assembly. He rose from the grass (used as cushion to sit on?) later than these⁸. Formerly he used to jump up. To him came two men who gave much and. . . much⁹. He said: "Well, if that's how matters stand (i.e. if you offer me so much), then come here and let's have a discussion". *Galūnas*¹⁰ said: "When *Śyāvāśva*, the son of *Arcanānas*, had gone away in order to fetch fuel (for the sacrifice) his fellow-sacrificers left him and went to heaven¹¹. They called him with the *Śyāvāśva Sāman*, namely with the *Stobha aiho vā ehi* ("come") *yā*. The subject of a king (the *sajāta*) is left behind as it were. When one sings *aiho vā ehi yā*, one lets one's own evil step upon oneself". To him he (*Caikitāneya*?) said: "One should sing *ohoiyā*. *Oho* by name is *Indra*. The one that shines there is *Indra*. He is the same. All gods follow him. The own people of him who knowing thus sings the *Śyāvāśva* follow him".

339. And then the *Āndhīgava* which has a finale in the middle for the sake of stability. Whatever of the sacrifice is here ill praised, ill recited and defective, to that he thereby looks¹².

Then the *Kava Sāman* in which he makes risings five times. "The number five is identified with the Fifteenfold Stoma (?). The animals are fivefold¹³. The animals are the *Jagatī*¹⁴. These animals he spreads out

among the animals. Therefore it is a Sāman by which one obtains cattle", thus spoke Sucitta Śailana. "Of him who knowing thus sings the Kava the thread of the lineage is not cut off from his family". He considers this song as the line of the family and as the reaching of a place in heaven.

The Gāyatrī is this world, the Triṣṭubh the intermediate space and the Jagatī yonder world. Thus by means of the third raising one rises to heaven. "This Sāman procures cattle and it is leading to heaven" thus one says. One reaches both these aims.

340. ¹⁵He who knows the udder of the sacrifice milks a sacrifice of which the milk has been made to flow. The Yajñāyajñīya forsooth is the udder of the sacrifice. Its teats are the Gāyatra, the Rathantara, the Bṛhat and the Vāmadevya Sāmans. Therefore one should make the Prastāva with the Gāyatra, make the Stobhas of the Rathantara, make the raisings as if they were of the Bṛhat. The Himkāra is the Vāmadevya. It is the Yajñāyajñīya itself. The sacrificer milks this sacrifice. Having sacrificed he becomes better¹⁵.

Ten times one makes a raising in it. Six times in the first two verses, four times in the last. This amounts to ten raisings. Ten syllables has the Virāj. The Virāj is food¹⁶. The Virāj is yonder one who shines. In that heaven they become established at the end.

One should sing the Ukthas in a hidden and various way. For the Ukthas are chanted in the day-time. During the night one should sing openly. The night is as it were covered from the point of view of the day. Now they say: "O, Udgātṛ, did you sing the night in the day-time or the day at night?". He should say "Both". "I have sung the night in the day-time and the day at night". The day is open. If one sings in it in a covered way, then one makes a productive couple (of hidden and open). The night is covered. If one sings in it openly, this is like placing light in darkness. Therefore one sings during the day-time with the characteristics of the night and during the night with the characteristics of the day.

341. That is well chanted. Moreover by singing thus one establishes night and day in each other. In that one sings during the day which is open in a covered way, therefore yonder sun does not burn everything here. And in that one sings during the night which is covered openly, therefore something can still be discerned during the night. If one should sing the night in a covered way darkness would be blind.

The Sāmans of the Agniṣṭoma are kings, the Sāmans of the ceremonies of twelve days are princes, the Chandasya Sāmans (?) the people. Therefore all these three kinds of Sāmans should be carried out in a year (i.e. in a sacrifice of one year). When the royalty lives like the people and like the princes there is success. This is like kingship which is in agreement with people and princes.

When these Sāmans are carried out in a (sacrifice of a) year, the way of singing is that of the Agniṣṭoma Sāmans. As a king may have paraphernalia such as the skin of a tiger¹⁷, gold and diamonds, an elephant, a neck-ornament, a chariot with a she-mule, a chariot with a horse, a breast-ornament, a cup, in the same way these (Agniṣṭoma) Sāmans. Therefore one should sing the Sāmans of the Agniṣṭoma after having made then special songs and the other (Sāmans) just as they are sung, just as they are sung.

VI. EXPIATIONS (342-364)

Śrautakośa II, 1 (Sanskrit Section), Poona 1970, 605-686

TS. 3, 1, 7; 3, 2, 6; 7, 5, 5; KS. 34, 2-4; 35, 16; TB. 1, 4, 5-6; 1, 7, 4-7; 3, 7, 10, 4-6; TA. 2, 18; AB. 5, 32-34; ŚāṅkhB. 6, 10-12; PB. 9, 3-10; ŚB. 4, 5, 10; 11, 5, 8; ŚadvB. 1, 5, 7-9; 1, 6, 9-19; JUB. 3, 15-17; ChU. 4, 17; GB. 1, 3, 3; LŚS. 1, 11, 10-14; DŚS. 3, 3, 18-23; Kṣudrasūtra 1, 7-11 (no 37-46); Upagranthasūtra 1, 13; 2, 6-8; BŚS. 14, 4; 7, 9; 25-27; 29; 27, 4; 28, 9; 29, 3; 5; 13; ĀpŚS. 14, 18, 2-15; 19; 20, 1-4; 21, 8-13; 22; 23, 1-3; 12-15; 24, 7-21; 25, 5-11; 26, 1-2; 27; 29; 30, 2-6; 32, 7 (i.e. ĀpŚS. 14, 18-32); HirŚS. 15, 5, 5-23; 29-41; 6, 1-6; 12-20; 25-34; 7, 1-11; 13-25; 8, 33; VaiŚS. 20, 33; 21, 1; 4-11; 14-16; MŚS. 3, 6-8; KŚS. 25, 11-14; ĀsvŚS. 6, 6-10; ŚŚS. 13, 5-13; AthPr. 6, 3-7.

VI. 1. *The Samsava* (342-344)

Śrautakośa II, 1 (S.S.), 661; Hillebrandt, *Ved. Myth.* I, 119-221; Mylius, "Der Samsava", *WZUH* 17 (1986), 117-137 (especially 127-128: tr. of JB. 1, 342-344).

TS. 3, 1, 7; 7, 5, 5; KS. 34, 4; PB. 9, 4; JB. 1, 359-361; TB. 1, 4, 6, 1-5; LŚS. 1, 11, 10-14; DŚS. 3, 3, 18-23; Upagranthasūtra 1, 13; BŚS. 14, 4; ĀpŚS. 14, 19; 14, 20, 1-4; HirŚS. 15, 5, 16-23; VaiŚS. 21, 5-6; MŚS. 3, 7, 4-7; KŚS. 25, 14, 8-27; ĀsvŚS. 6, 6, 11-18; ŚŚS. 13, 5; AthPr. 6, 6.

342. If two Soma sacrifices might happen to be held simultaneously, he (the Adhvaryu) should make the summons for the morning-litany in the dead of the night¹. He is the first to appropriate the speech, the first to appropriate the deities, the first to appropriate the metres. The metres are all the gods. They appropriate all their² deities. He should try to be the first to draw up³ the waters left standing overnight. The waters left standing overnight are all the gods⁴. They appropriate all their deities.

There should be offered in (a fire which is) well kindled. The fire is all the gods. Thereby they offer seeing all the deities (in the form of flames) in order to overcome the metres⁵.

There should be offered in the Āgnīdhra fire. He (the Adhvaryu) should offer reciting "For lying down, for sitting down, in order to overcome the Gāyatrī, *svāhā*"⁶ at the morning service, reciting "For lying down, for sitting down, in order to overcome the Triṣṭubh, *svāhā*" at the midday service, reciting "For lying down, for sitting down, in order to overcome the Jagatī, *svāhā*" at the third service. The gods overcame the Asuras by means of the metres. Those who simultaneously perform a Soma sacrifice, act like rivals as it were. By means of the metres they

overcome them². There should be offered with verses dedicated to Prajāpati⁷. Prajāpati is all the gods⁸. They appropriate all their² gods.

343. If they were to desire "May their Adhvaryu die", they should say to the Adhvaryu at the morning service: "Offer with verses dedicated to Prajāpati". If they were to desire "May their Hotṛ die", they should say to the Hotṛ at the midday service: "Offer with verses dedicated to Prajāpati". If they were to desire "May their Udgātṛ die", they should say to the Udgātṛ at the third service: "Offer with verses dedicated to Prajāpati". For these are the regular positions of the priests. The Adhvaryu becomes engaged first. His regular position is the morning service. Then follows the Hotṛ. His regular position is the midday service. Then follows the Udgātṛ. His regular position is the third service. They win them each according to his own regular position⁹. If they were to desire "May their sacrificer die", they should say to the (own) sacrificer: "Offer with verses dedicated to Prajāpati". If they were to desire "May all of them die", all of them should offer at all the services¹⁰.

Both the Rathantara and the Bṛhat should be used. These two, Rathantara and Bṛhat, are Indra's bay horses. The sacrifice is a divine (i.e. symbolical) chariot¹¹. With Indra's bay horses and a divine chariot in the form of the sacrifice he wins the race. The Rathantara is this world, the Bṛhat yonder world. They exclude them² from the good couple this and yonder world, today and tomorrow¹².

344. The oblation of melted butter to Agni is offered with the formula "Forwards (should go) your oblations, to heaven" (RV. 3, 27, 1). For the well-known characteristic of the deities is something associated with forward; it is a characteristic that leads to overpowering¹³. They overcome them². The Sāmāns Ābhika, Abhinidhana, Abhivarta and Ābhiśava have a characteristic (namely the prefix *abhi*) which leads to overpowering¹³. They overcome them². The relevant Śāstras are the Vihaviya, the Sajaniya and the Kayāsubhīya of Agastya¹⁴. Because *vihavīyam* (the hymn containing the word *vihavam* as well as "he who is to be invoked by both parties")¹⁵ is Indra, they thereby invoke the gods. They appropriate him with the hymn Sajaniya (containing the words *sa janāsa indrah* as well as meaning "belonging to the own people"). The Rakṣases pursued Agastya. He desired: "May I kill the Rakṣases". He saw this Śāstra, the Kayāsubhīya. Thereby he struck off the Rakṣases. They who simultaneously perform a Soma sacrifice, are pursued as it were by the Rakṣases. The Kayāsubhīya Śāstra serves for striking off the Rakṣases.

If the others should perform an Agniṣṭoma, then they should perform an Ukthya themselves. If the others should perform an Ukthya, then they should perform a Śoḍaśin themselves. If the others should under-

take a Ṣoḍaśin, they should perform an Atirātra themselves. If the others should perform an Atirātra, they should perform a Dvirātra themselves. If the others should perform a Dvirātra, they should perform a Trirātra themselves¹⁶. They apply more Stotras, more Śāstras, more deities. This is a symbol of overpowering. They overcome them². This is like the situation of two armies that stand¹⁷ lined up against each other: more soldiers join (one of the two armies). As to this they also say: “One should intend this¹⁸ sacrifice in mind ahead of (the others). One should strive to win it¹⁹. When two parties run a race, that one of the two wins which first reaches the turning-point²⁰. One should try to reach the end (of the rite) first”.

VI. 2. Expiation for the death of one of the consecrated (345–347)

KS. 34, 2; PB. 9, 8; TB. 1, 4, 6, 5–7; Kṣudrasūtra I, 11 (nr. 45); BŚS. 14, 27; ĀpŚS. 14, 21, 8–13; 14, 22; HirŚS. 15, 5, 29–41; VaiŚS. 21, 7–9; MŚS. 3, 8, 4–7; KŚS. 25, 13, 28–46; ĀśvŚS. 6, 10; ŚŚS. 13, 11; AthPr. 6, 7.

345. If someone of the consecrated (priests of a Sattrā)¹ comes to die, they should after having cremated him and tied up his bones² and having distributed the Soma³ consecrate someone who is nearest to him in relation and perform the sacrifice with him (as substitute). When they undertake (a sacrifice), they are consecrated for a common sacrifice, for a common benefit of it. Hereby (i.e. by the presence of the bones of the deceased) they give him his due share.

They should make the following changes: having anew⁴ pressed out the Soma they (the chanters) should before taking the Somadraughts perform a laud at the Mārjāliya after the bones (of the cremated deceased) have been placed at the southern corner (of the Mahāvedi)⁵. They praise with the verses of Arbuda⁶. Arbuda was a snake. Thereby he removed his dead skin. They who perform a rite for a deceased, die as it were. By these (verses) they cast off the dead skin.

They praise with three verses. For the third world reckoned from here⁷ is the world of the Pitṛs. They praise on verses that are thitherward (i.e. without repetitions). Thereby they make him go to yonder world without returning.

The Sāman is the Yāma⁸. Thereby they make him go to the world of Yama. This Sāman has no Prastāva and no Pratihāra⁹. The sacrificer is supported by Prastāva and Pratihāra. In that this Sāman has no Prastāva and no Pratihāra, thereby they give him a firm support in heaven.

They recite these verses after the laud beating their right thighs¹⁰. They go three times around the Mārjāliya hut turning their left side to it¹¹. Thereby they fan¹² him in heaven. The wind blows towards him in yonder world.

Now they say: “They who perform a rite for a deceased, swerve from the path”.

346. They take the Soma-draughts dedicated to Indra and Vāyu first. They return to the path¹³.

Every laud should be illimited¹⁴. For yonder world is illimited¹⁵. Thereby they come to yonder world.

Now they say: “The Pavamāna lauds should be Trivṛts (threefolds). The other lauds are seventeenfold. The vital airs are threefold¹⁶. They who perform a rite for a deceased, become deprived of their vital airs. Because the Pavamāna lauds are threefold (or: Trivṛts), therefore they are amply furnished with vital airs. The other lauds are seventeenfold. Prajāpati is seventeenfold. Prajāpati is the one who leads to heaven. (They do so thinking:) “Let the one who leads to heaven, lead me to heaven”. Otherwise the Pavamāna lauds may also be seventeenfold and the other lauds threefold (i.e. Trivṛts). They come indeed to someone who invites at the opening¹⁷. It is as if someone would invite with the first laud saying: “Do come to this side in this way”. The other lauds are threefold (then). The vital airs are threefold. Thereby they go ascending to the vital airs.

Now they say: “They who perform a rite for a deceased, become deprived of in- and exhalation”.

347. They take the Soma-draughts dedicated to Mitra and Varuṇa first. Mitra and Varuṇa are in- and outbreathing.

Now they say: “There should not be sacrificed for the bones before the end of the year (Sattrā). If they should sacrifice for the bones before the end of the year, they would obtain a voice which is wounded and mangled. There should be sacrificed for the bones after the year, thinking: ‘Lest I may obtain a voice which is wounded and mangled.’¹⁸”.

Now they also say forsooth: “At the moment when the others descend to the final bath, they should throw away the bones. For their employment and abandonment are the same (as is the case with the other consecrated priests). There is abandonment in agreement with the abandonment of those (priests)”.

VI. 3. Expiation for leaving a Sattrā half-way (348)

Oertel, *Roots*, 41–42; Ghosh, *Fragments*, 85–87

PB. 9, 3, 1–2; TB. 1, 4, 7, 7; Kṣudrasūtra 1, 7 (nr. 35); Upagranthasūtra 1, 8–9; BŚS. 14, 29; ĀpŚS. 14, 23, 1–3; HirŚS. 15, 6, 1–6; VaiŚS. 21, 10; MŚS. 3, 8, 9; KŚS. 25, 11, 1–6; ĀśvŚS. 6, 6, 1; ŚŚS. 13, 13.

348. If they should rise from the sacrificial session halfway¹, they should sacrifice with a Viśvajit² overnight rite provided with all the (six) Pṛṣṭhas in which they give all property (as Dakṣiṇās). The Pṛṣṭhas are

the seasons³. The seasons are the year. Thereby the (full) year (of the Sattrā) is reached by them. Through the Dakṣiṇās which they give they accomplish more⁴ (than by the ordinary Sattrā which is without Dakṣiṇās). And they also say: "They should sacrifice with the introductory overnight rite called Vaiśvānara". Night and day revolving reach the year. Thereby the year is reached by them. Through the Dakṣiṇās which they give they even accomplish more.

VI. 4 Daybreak falls in before the Atirātra is finished (348-349)

Oertel, *Syntax*, 259; *Roots*, 42-43; Ghosh, *Fragments*, 85-87

PB. 9, 3, 3-6; Kṣudrasūtra 1, 7, (nr. 36); ĀpŚS. 14, 23, 12-15; HirŚS. 15, 6, 31-34; MŚS. 3, 7, 2; ĀsvŚS. 6, 6, 1-10; ŚSS. 13, 10, 4-11.

348. (continued)¹ If the day should break, when one round (of the Atirātra, i.e. the third and last round) is still not (completely) chanted², they should chant for the Hotṛ³ on fifteen verses and for each of the others on five. If the day should break, when two rounds are still unchanted, they should chant for the Hotṛ and the Maitrāvaruṇa in the first round (of the two remaining rounds, i.e. the second round)⁴ and for the Brāhmaṇācchamsin and the Acchāvāka in the second (of these two, i.e. in the third round). If the day should break when all the rounds are still unchanted, they should chant for the Hotṛ on six verses and for each of the others on three verses⁵. (Or) they should make the following changes for all of them⁶, namely first apply eleven single verses and then in all cases a tercet dedicated to Indra. Thus did Mauñja Sāhaśravasa.

349. To him spoke Kapivana Bhauvāyana: "Forsooth, the great Sāhaśravasa has chanted with verses which. . . .⁷ His offspring will become insane". "No" he (Sāhaśravasa) said; "it will become excellent in sacred learning". "(Sure), if he would have invited me", he (Kapivana) said, "(and) when he would have praised the Saṃdhi Stotra with a Rathantara Sāman on the tercet which starts with "O Agni, (bring) the matutinal (gift) of Uṣas"⁸ after having applied twelve⁹ single verses with a verse dedicated to Indra as twelfth. By "O Agni" he would not have become separated¹⁰ from the characteristics of Agni, by "of Uṣas" from those of Uṣas, by "together with the Āśvins" from those of the Āśvins. His offspring would not have become insane, but would have become excellent in sacred learning". Nevertheless he (Sāhaśravasa) said to him: "They should not invite (you) if even if you. . . .¹¹ this". "Then they are without learning". Some, however, hid themselves even when the sun had already risen¹². Coming together during the next¹³ night they sang their praises, arguing: "This is the former night which passed". They became successful. They who know thus become successful.

VI. 5 Soma is left over (350-351 beginning)

Śrautakośa II, 1 (S.S.), 643-645; 647-652

PB. 9, 7; TB. 1, 4, 5; ŚB. 4, 5, 10, 8; BŚS. 14, 25-26; ĀpŚS. 14, 18, 2-15; HirŚS. 15, 5, 5-15; VaiŚS. 21, 4; 16; MŚS. 3, 7, 9-10; KŚS. 25, 13, 1-19; ĀsvŚS. 6, 7; ŚSS. 13, 7-9; BrPr. 103b (quoted in n. 1055 on AthPr. 6, 6).

350. If Soma is left over from the morning pressing, they should praise with "The cow of the Maruts sucks"¹ before the Mādhyamdina Pavamāna. They praise on Gāyatrī verses, for Soma is left over from morning pressing which is connected with the Gāyatrī. They praise on verses in which the Maruts are invoked, for Soma is left over for the (midday) pressing which is dedicated to the Maruts. They praise on verses which contain the verb *dhayati* ("to suck"). Thereby the cows of the Maruts suck². The Stotra lasts as long as the Ājyastotra. The quantity of what they prepare depends on the quantity of what is left over.

If Soma³ is left over from the Midday pressing, they should praise with "Verily, you are great, o Sun"⁴ before the Ārbhavapavamāna. They praise on Bṛhatī verses, for Soma is left over from the pressing which is connected with the Bṛhatī. They praise on verses in which the sun is invoked, for Soma is left over for the (third) pressing which is dedicated to the sun. The Stotra lasts as long as the Pṛṣṭhastotra. The quantity of what they prepare depends on the quantity of what is left over.

If Soma is left over from the Third pressing, they should perform an Ukthya⁵. If it should be too much for⁶ an Ukthya, they should perform a Ṣoḍaśin. If it should be too much for a Ṣoḍaśin, they should perform an Atirātra. There is, however, nothing voluntarily left over beyond the Atirātra.

Someone who is desirous of cattle should leave it over for cows. He should leave it over for the cows of a Vaiśya who possesses cattle. They praise the Bṛhat Sāman on Triṣṭubh verses. The Triṣṭubh is the Kṣatriya class and the Kṣatriya is the giver of cattle. "Let the giver of cattle give cattle to us" thus—

351. —is their afterthought on the Soma which is left over. Then one should speak: "Let not a second Vaṣaṭkāra. . . .". Having offered the. . . . and having filled up again one should offer at the moment when the Anuvaṣaṭkāra is pronounced. If there should still be left over, it should stay there in the trough.

VI. 6 Rain falls upon the Soma (351, continued)

Śrautakośa II, 1 (S.S.), 610; 637

PB. 9, 9, 10-11; TB. 3, 7, 10, 6; BŚS. 29, 5; ĀpŚS. 14, 29, 2; HirŚS. 14, 7, 15;

VaiŚS. 21, 16; MŚS. 3, 6, 15; KŚS. 25, 12, 6-8; ŚŚS. 13, 12, 10; AthPr. 6, 3.

351. (continued). If rain should fall on King (Soma) (he should recite:) "The drop has gone down to the drop. I eat of you, o drop, that is powerful, sweet, wise and invited, I who am invited myself¹. Taste² being delighted, must become satisfied"³ (and drink the Soma). Now they say: "All immortal food comes down here to this world in the form of water. He should consume (the Soma upon which rain has fallen, thinking:) 'Forsooth⁴ all immortal food has come here to this world'." That is the expiation in that case.

VI. 7. *The invitation (stotropākaraṇa) is made before the cup has been consumed (351, end)*

Śrautakośa II, 1 (S.S.), 638

PB. 9, 9, 12; TB. 3, 7, 10, 4-5; ĀpŚS. 14, 29, 1; HirŚS. 15, 17, 14; VaiŚS. 21, 16; MŚS. 3, 6, 19; KŚS. 25, 11, 33-34; ŚŚS. 13, 12, 11; Upagranthasūtra 2, 7; AthPr. 6, 3.

351 (end). If they should make the invitation to recite (i.e. the *stotropākaraṇa*) on a Soma-cup (which has not yet become consumed), he should keep covering it with his upper cloth. Thereby king (Soma) becomes not¹ paired with the R̥c. The Adhvaryu should go taking with him this (cup) and all the while scattering (Soma from it)². He should give it to someone who is truly benevolent to him, provided he should not³ be a priest⁴, keeping it from⁵ the Sadas. Having cleansed it they should treat it equally to the other cups. That is the expiation in that case.

VI. 8. *The Soma trough breaks (352)*

Śrautakośa, II, 1 (S.S.), 628-633

TS. 7, 5, 5, 2; KS. 34, 4; PB. 9, 6; ŚB. 4, 5, 10, 7; BŚS. 14, 7; ĀpŚS. 14, 25, 10-11; 14, 26, 1-2; HirŚS. 15, 6, 26-30; VaiŚS. 21, 11; MŚS. 3, 6, 11; KŚS. 25, 12, 22-26; Kṣudrasūtra 1, 8 (no. 41); AthPr. 6, 4; 6.

352. If the Soma-trough should burst in the Morning Pressing, they should apply Bṛhati verses dedicated to Viṣṇu in the Midday Pressing, namely "All this Viṣṇu brought"¹. If the trough should burst in the Midday Pressing, they should apply Anuṣṭubh verses dedicated to Viṣṇu in the Ārbhavadapavamāna, namely "Become purified in order to win the prize"². If the trough should burst in the Third Pressing, they should perform an Ukthya and base their Brahmasāman on the verses "When you, Indra, with Viṣṇu. . ."³. There is a hole in the sacrifice from the moment that the Soma trough bursts. They take hold of it with Viṣṇu who is identical with the sacrifice. For thereby it becomes protected by a

god⁴. The Sāman should have *vaṣaṭ* as finale⁵. These two are fires, this world and the Vaṣaṭkāra. By means of this Sāman there is offered in a kindled fire which is this world⁶.

The Brahmasāman should be the Śrāyantīya. Thereby they make it (i.e. the hole) all right⁷ (i.e. they fill it up). They produce the Yajñāyajñīya on Anuṣṭubh verses. The Yajñāyajñīya is speech⁸, the Anuṣṭubh is speech⁹. Thereby they make it (i.e. the hole) complete¹⁰ (again, i.e. they fill it up).

The Agniṣṭomasāman should be the Vāravantīya. The Vāravantīya is power and strength¹¹. Thereby they make it complete with power and strength¹².

One should also try to catch¹³ something of the scattered¹⁴ Soma. Moreover one should wish (other) ready (Soma). One should say: "Fetch an other trough". Then one should stretch out a strainer over it with its fringe directed towards the north and one should pour a bit of it¹⁵ (i.e. of the lost Soma) and then the (new) Soma in it. Or one should sprinkle something of the Āgrayaṇa cup in it and then pour some Ekadhana water to it¹⁵. One or two Ekadhana pitchers or how much as one may consider enough. That is the expiation in that case.

VI. 9. *The spilling of Soma and other mishaps to be expiated (353)*

Śrautakośa II, 1 (S.S.), 616; 634-637; 639

TS. 3, 2, 6; KS. 35, 16; TB. 1, 4, 7, 4; PB. 9, 9, 1-9; BŚS. 14, 9; 29, 29, 5; ĀpŚS. 14, 24, 7-8; 14, 27; 14, 30, 2-6; HirŚS. 15, 7, 1-11; 13; 18-25; VaiŚS. 21, 14-16; MŚS. 3, 6, 13; 17-18; KŚS. 25, 12, 1-5; 9-14; ŚŚS. 13, 12, 7; AthPr. 6, 3; 6.

353. If the Dhruva should overturn¹, one should scratch and turn upside down (the earth where the Soma has fallen) and then fill up (the Dhruva) with whatever is pure. If the Āgrayaṇa cup should overturn, one should fill it up from the others. The Āgrayaṇa cup is the self (or: body), the other (cups) are the breaths. The self is developed from the breaths, the breaths are developed from the self². It (i.e. the Āgrayaṇa cup) lies near during all the pressings for the sake of the security of the sacrifice.

If the Pṛṣadājya (i.e. the speckled butter) should overturn, one should fill it up and again take it. If a dog should lick at it³ or it should be (otherwise) not fit to be offered as an oblation, one should pour it on the Uttaravedi, cleanse the Sruc-ladle and take other (Pṛṣadājya).

If they should pour (Soma) on a Nārāśaṃsa cup which has been set down (after having been partially consumed)⁴, this (cup) is no more to be consumed, since it has been offered already⁵, nor to be offered, since it has already been consumed. One should pour it out between the enclosing pegs (of the Āhavanīya) and the ashes⁶. Some pour it with a

formula: "From the offered and the unoffered, from the unoffered and the offered, from the Soma which has been drunk and which has not been drunk, Indra and Agni, both of you must drink, the pressed out, *svāhā*"⁷. Śāṭyāyani said: "It should be done silently". Having cleansed the cup one should try to obtain something from the cup with which the Adhvaryu advances (at that moment). For they cause the breath to become exhausted of that one whose cup they let become exhausted⁸. A spoonful of Soma is breath⁹. Thereby they invigorate him with breath. If they should repeatedly¹⁰ pour (new Soma) on (the remaining Soma of the Nārāsaṃsa cup), one should speak: "You should pour it away again" and then they should immediately fill it again. If they should sing (together as Sāmavedins)¹¹, even then they should split up (the amount of Soma, i.e. distribute it). If they should pass over in drinking, one should try to get an invitation. If one should be walking outside the Veda at the moment when the ritual ends¹² or if they should proclaim (the drinking of Soma?), one should try to obtain an invitation from the Gṛhapati. The Gṛhapati is Prajāpati¹³. Prajāpati then invites him.

VI. 10. *The pressing stone breaks* (353, end)

Śrautakośa II, 1 (S.S.), 625-626

KS. 16; PB. 9, 9, 13-14; ĀpŚS. 14, 25, 5-9; HirŚS. 15, 6, 25; VaiŚS. 21, 11; MŚS. 3, 6, 10; KŚS. 25, 12, 15-16; Kṣudrasūtra 1, 11 (no. 46); AthPr. 6, 3.

353 (end). If the pressing stone (i.e. one of the pressing stones) should break, one should praise with the Brahmasāman of Dyutāna Māruta¹. Or if there should be an other stone, they should press with that. If they should not find it, they should make a 'stone' consisting of Udumbara or Palāśa wood and press with that. That is the expiation in that case.

VI. 11. *The soma is stolen* (354-355)

Śrautakośa II, 1 (S.S.), 607-610; Oertel, *Roots*, 80; Ghosh, *Fragments* 87-89

KS. 34, 3; TB. 1, 4, 7, 5-7; PB. 9, 5; ŚB. 4, 5, 10, 1-6; Kṣudrasūtra 1, 8, (no. 40); Upagranthasūtra 2, 12; BŚS. 14, 29; ĀpŚS. 14, 24, 9-21; HirŚS. 15, 6, 12-20; VaiŚS. 21, 11; MŚS. 3, 6, 3-6; KŚS. 25, 12, 17-21; ĀśvŚS. 6, 8; ŚŚS. 13, 6; AthPr. 6, 4.

354. If they should steal¹ the Soma which has not yet been bought, they should seek it till it is found. They should even run² to the mountain³. The initiated⁴ should stay where he is. If they should steal Soma which has already been bought, they should use whatever (Soma) there may be obtained for the pressing. The price paid for the first Soma is also the price for this Soma (i.e. one does not officially buy it again). However, something⁵ should be given to the Soma-seller, thinking: "Let our pressing not be thwarted".

If they do not find Soma (in this case), they should press out Phālguna plants with tawny panicles. Indra killed Vṛtra with the Vajra. The Soma which flowed out of his nose, became these Phālguna plants with tawny panicles. And what was produced on account of the drawing out of the omentum⁶, that became Phālguna plants with red panicles. Therefore they press out the Phālguna plants with tawny panicles, since these are more suitable to be used in a sacrifice. They say: "This (pseudo-Soma) belongs to the Asuras⁷, therefore it should not be pressed out (for a Soma sacrifice)". (The answer should be:) "In the beginning all here was with the Asuras. The gods placed this with themselves after their victory. Therefore it should be used for the Soma-pressing".

If they should not find this (substitute), they should press out Ūtika plants⁸. Indra having thrown the Vajra at Vṛtra but thinking "I have not slain him" entered the Ūtika plants. Someone whose Soma they steal loses his help (*ūti*). They find help for him (in the form of the Ūtika). When the head of the sacrifice was cut off, the sap which streamed forth out of it became the Ūtika plants. Therefore also they obviously press out sacrifice itself in the form of these Ūtika plants.

If they should not find this—

355. —they should press out light-coloured grass⁹. When king Soma came to this world, then he stayed in the grasses. This is a trace¹⁰ of him. Thus they press him out (when they press out the grasses).

If they should not find this, they should press out the Parṇa¹¹. When Suparṇa fetched king Soma, then the feather which fell down became the Parṇa (leaf). That is his trace. Thus they press him out (when they press out the Parṇa).

If they should not find this, they may press out whatever plants there are. When Suparṇa fetched king Soma and broke him, then the drops which¹² fell down, became these plants. And all plants are related to Soma. That is this trace of him. Him they thereby press out.

At the morning pressing one should pour fresh milk, at the midday pressing boiled¹³ milk and at the third pressing coagulated milk to (these substitutes of Soma). It is obvious that they also consume this Soma, when they consume milk, for that is the sap of all the plants.

One should give sacrificial fees. The sacrifice is fivefold¹⁴. As great as is the measure of the sacrifice, in this they become thereby established. Having come out of the Avabhṛtha bath he should become initiated again. As much as he intended¹⁵ to give (as Dakṣiṇās), he should give. This is the expiation in this case.

VI. 12. *Too many or not enough verses are chanted* (356)

Śrautakośa II, 1 (S.S.), 342-343

PB, 9, 3, 7-11; Kṣudrasūtra 1, 7 (no. 37-38); MŚS. 3, 7, 1.

356. Underpraising (i.e. singing less than prescribed) is incomplete praising¹. Overpraising is bad praising. (Praising) correctly, that is praising. If they should praise deficiently, they should praise in addition as many verses (as had been left out) in the next Stotra or they should praise on verses which have more syllables (corresponding to the number of syllables left out in the preceding Stotra). Thereby they place the excessive in the deficient, in order to make a pairing and produce offspring.

And if they should praise too much, they should leave out in their next Stotra as many verses or they should praise on verses which have a (correspondingly) lesser number of syllables. Thereby they place the deficient in the excessive or the excessive in the deficient² in order to make a pairing and produce offspring. He who knows thus, reproduces himself through pairing.

If they should praise deficiently, they should make the Agniṣṭoma Sāman having three *īlās*. Two cover the leak of the sacrifice, one takes in his own position³ (i.e. is present in his own right). If they should praise too much, they should make the Agniṣṭoma Sāman ending in a Svāra. The Svāra finale is deficient⁴. They make an addition, when they praise too much. If there is overpraised with one verse, that is a Virāj with hair⁵; if with two verses, that is two teats; if with three, that is milking, for the third is the milker; if with four, that is (four) teats; if with five, that is milking, for the fifth is the milker. With the sixth or the seventh, however, there is indeed overpraised.

VI. 13. *Expiations connected with the three Vedas and the expiation for all* (sarvaprāyaścitti) (357-358)

Oertel, TCAAS 15 (1909), 155-162; Śrautakośa II, 1 (S.S.), 654-655

AB. 5, 32-34; ŚāṅkhB. 6, 10-12; ŚB. 11, 5, 8; JB. 1, 363-364; ŚadvB. 1, 5, 7-9; JUB. 3, 15-17; ChU. 4, 17; GB. 1, 3, 1-3; BŚS. 27, 4, 29, 9; ApŚS. 9, 16, 4-5; 14, 32, 7; HirŚS. 15, 8, 33; VaiŚS. 20, 33; MŚS. 3, 1, 1; KŚS. 25, 1, 4-12; AthPr. 4, 1.

357. Prajāpati desired to procreate. He practised austerity. He wished: "Come, let me create¹ a firm foundation. Then the creatures, who I will create², will here have a firm footing and they will not, walking around without a firm foothold, become confused"³. He created this world.

Having created these three worlds he exerted himself on them⁴, he directed heat upon them. When they had become heated, three

essences⁵ arose out of them: Agni from the earth, Vāyu from the intermediate world, Āditya from heaven. He now heated these essences. When they had become heated, three essences arose out of them: the Rgveda from Agni, the Yajurveda from Vāyu, the Sāmaveda from Āditya. He now heated these essences. When they had become heated three essences arose out of them: *bhūs* from the Rgveda, *bhuvas* from the Yajurveda, *sva* from the Sāmaveda. That was the essence of the threefold wisdom. So great is this all. He who knows thus obtains the world of someone who knows the threefold wisdom.

358. Now Prajāpati went up (to the highest heaven) after he had created the sacrifice. He said to the gods: "You should set up the sacrifice by means of the threefold Veda". These gods, setting up their sacrifice by means of this threefold Veda, smote away evil (and) discovered heaven. They said: "In that we, setting up the sacrifice by means of the threefold Veda, have smitten⁶ away evil, we have discovered heaven. If now to-day our sacrifice here should incur damage⁷, how do we have to heal it?". Prajāpati said to them: "The splendour, power, strength and essence of this threefold Veda I gave then to you (when I went up to heaven)"⁸. "I gave⁹ the Vyāhrtis (*bhūr*, *bhuvas*, *sva*). Heal it with them".

"If this sacrifice should incur damage on account of the R̥c, you should offer in the Gārhapatyā fire (saying:) *bhūs svāhā*. That is the expiation in that case. And if on account of the Yajus, you should offer in the Āgnidhra fire (saying:) *bhuvas svāhā*. That is the expiation in that case. And if on account of the Sāman, you should offer in the Āhavaniyā fire (saying:) *svas svāhā*. That is the expiation in that case. And if (on account of the Yajus) either in the Havis and animal sacrifices or in the New and Full Moon sacrifices, you should offer in the Anvāhāryapacana fire¹⁰. That is the expiation in that case. And if on account of something unknown, (i.e. when they say:) "Whence has this (fault) arisen"?, you should offer in the Āhavaniyā fire (saying:) *bhūr bhuvas svas svāhā*. That is the expiation for all this. As one may heal something broken by putting together joint with joint, even so one who knows thus heals all this. And if someone's priest who does not know this performs the expiation, this would be like putting a poison¹¹ on something broken. Therefore also one should let a person who knows thus perform this expiation.

Now they say: "If now the work of the Hotṛ is performed with the R̥c and of the Adhvaryu with the Yajus and of the Udgātṛ with the Sāman, with what is the work of the Brahman performed?" One should say: "With this threefold wisdom". Therefore also one should appoint him the Brahman priest whom one considers the best Brahman priest. He is truly the best Brahman priest who knows thus.

VI. 14. *A theoretical samsava of Sattrins* (359-361)

JB. 1, 342-344.

359. Now they say: "Whereas the human beings press the Soma during the first half of the month and the gods during the second half, the performers of a long sacrificial session (the Sattrins) keep pressing during the first as well as the second half. If now someone presses simultaneously with one human being, they criticize him. How much more this will be the case if one presses Soma simultaneously with both gods and human beings? How is it possible to prevent a Samsava of them"?¹. One should say: "The human beings cause to thrive yonder world, cause to increase yonder world, produce yonder world in the first half". In the first half the sacrificer should know: "Hereby I cause to thrive yonder world, to increase yonder world, I produce yonder world. I am a supporter² of the gods". He who is a supporter of someone who is more important, does not receive harm.

On the other hand the gods cause to thrive this world, to increase this world and produce this world in the second half of the month. In the second half the sacrificer should know: "Hereby I cause to thrive this world, to increase this world and I produce this world. I am a supporter of the human beings". He who is a supporter of the more important does not receive harm.

360. Now Bhāllaveya used to say: "The gods cause to thrive this world, cause to increase this world and produce this world in the second half of the month. Therefore the creatures, animals, plants and trees become deficient³ during the first half and during the second half they are restored⁴ in a more prosperous condition". Knowing this⁵ he said this. Now they say: "If they consider the distance of a day's ride by chariot⁶ or a river which splits a mountain to be a condition which prevents a Samsava, then (the problem remains that) many Sattrins are performing a Somapressing in one and the same sacrificial shed. If they think: "Let us sacrifice as separate sacrificers" then they perform a Samsava. And if they think: "We perform this sacrifice for the main sacrificer (Gṛhapati, who then acts as the sole Yajamāna)", then they become separated from the sacrifice. How is it possible that they sacrifice with separate sacrificers and nevertheless do not perform a Samsava"? One should say:

361. —"King Soma is breath⁷. In that after having pressed king Soma with pressing stones in the Havirdhāna shed they take separate ladles, keep the Pravaras separated and perform their sacrificial duties separately thereby there is separately sacrificed by them. And in that this deity (i.e. breath equated with Soma) though being one and the same is

separately established⁸ in creatures (without causing problems of competition), on account of that there is also no Samsava". He who knows what is the meaning of *samsava* in the Samsava becomes the superior of the two simultaneously sacrificing Soma-sacrificers. He who blows there (i.e. the wind) is the *samsava* in the Samsava. For all the gods follow him. Therefore plants and trees adjust themselves⁹ to the direction in which the wind blows. He is also water. For when he expands¹⁰ there is rain. He is also the room¹¹ between the two (simultaneously sacrificing sacrificers). He is also the mountainsplitting river which prevents a Samsava. Therefore also may someone who knows thus consecrate himself for the sacrifice even in the open air. He becomes the superior of the two simultaneously sacrificing Soma-sacrificers. He should worship this deity with the mantras: "You are auspicious. I throw myself down at your feet. Glory to you. Do not hurt me. He who hates me should incur injury". He who hates someone who knows thus, incurs injury.

VI. 15. *Violation of the vow of chastity* (362)

Auswahl, 130; Śrautakośa II, 1 (S.S.), 646

TĀ. 2, 18; BŚS. 28, 9; ĀpŚS. 14, 29, 3; HirŚS. 15, 7, 16-17; VaiŚS. 21, 1; GautDhS. 25.

362. Now they say: "How manifold is the transition of (the powers of) someone who has spilt his semen in spite of a sacrificial vow?". One should say: "Fourfold". Indeed, he who spills his seed during a vow has a fourfold transition. He enters Indra with his force, the Maruts with his breath, Bṛhaspati with his splendour of a Brahmin scholar, Agni with everything else. Then his seed remains. The expiation for this is the following. In the night of the new moon he should put fuel on the sacred fire, surround it with grass, pour water around it and offer these two libations; (reciting) "I have spilt my seed through passion, I have become spilt, o Desire, on account of desire, *svāhā*"; "I have become injured by desire, I have become injured, o Desire, on account of desire, *svāhā*". Having folded his hands he should worship three times: "The Maruts, Indra and Bṛhaspati should pour me together. Agni should pour me together with life and strength. He should make my lifetime long". When he says: "The Maruts should pour me together," the Maruts again give breath to him, if he knows thus. When he says: "Indra should pour me together", Indra gives again strength to him, if he knows thus. When he says: "Bṛhaspati should pour me together", Bṛhaspati gives to him the splendour of a Brahmin scholar, if he knows thus. When he says: "Agni should pour me together", Agni reinforces him with all the rest from which he had become deprived, after he had

spilt his seed. He pronounces these formulas thrice¹. There are three worlds. He obtains these three worlds, he reaches a full lifetime, he wards off evil and goes to heaven.

VI. 16. *The expiation for everything without specification*
(*sarvaprāyaścitti*) (363-364)

Oertel, *JAOS* 26 (1905), 192-196; *Śrautakośa* II, 1 (S.S.), 655

AB. 5, 32-34; ŚāṅkhB. 6, 10-12; ŚB. 11, 5, 8; JB. 1, 357-358; ŚaṅvB. 1, 6, 9-19; JUB. 3, 15-17; ChU. 4, 17; GB. 1, 3, 3; BŚS. 29, 13; KŚS. 25, 1, 12.

363. The Naimiṣīya performers of a great sacrificial session performed their session with Somaśuśma as their chief participant (*grhapatī*). Great Indra, wishing to spoil it, snatched away the sacrificial cake (*puroḍāśa*) in the form of a monkey. Now their Adhvaryu was a learned man, called Śitibāhu Aṣakṛta. He knew that this sap and juice pressed out¹ from the threefold was the expiation for all, namely *bhūr*, *bhuvas*, *svaḥ*². These sacred exclamations are all-expiatory. Just as in ordinary life the ocean is endless, infinite, imperishable (as well as) heaven and earth, all these worlds, even so these exclamations are imperishable,—

364. —inexhaustible, endless. *bhūs* is this world, *bhuvas* the intermediate world, *sva* heaven. These are the exclamations. From Śitibāhu Aṣakṛta, the Naimiṣa, who knew this, namely that these exclamations are these Vedas³, the monkey snatched away the sacrificial cake. He spoke: "Having taken four ladles of melted butter shall I give⁴ it or shall I offer it into the fire?". He (Indra, the monkey) said: "That you (may do) in this way or in that way, but when you recited the formulas (belonging to these four ladles of melted butter), there was as expiation⁵ for this, namely: "The monkey will snatch away the *puroḍāśa* cake". He (Śitibāhu) said: "I would like to be more excellent, in that I either give⁴ or offer into the fire the *prāyaścitti* (libation) for something unknown and un. . .⁶". He (Indra, the monkey) said: "Let me accept it as a gift. Do not offer it as a libation"⁷. He (Indra) accepted it. When therefore one has a Brahman priest who knows thus, one's sacrifice becomes elevated in the south and sloping⁸ (to the north) for him whose Brahman priest knows thus⁹ and who knows it being thus, and who knows it being thus.

NOTES

Notes to the Introduction

par. 1

- 1 See further Howard's publications on details of Jaiminīya chanting: "The Music of Nambudiri Unexpressed Chant (*aniruktagāna*)" in *Agni* II (ed. J.F. Staal), Berkeley 1983, 311-342; "Sāmaveda Ārcika Recitation of the Nampūtiri", in *Surabhi. Felic. Vol. Sreekrishna Sarma*, Tirupati 1983, 145-169; "The Dhurs of the Gāyatra-Sāman" in *B.R. Sharma Felic. Vol.*, Tirupati 1986, 87-96. Further publications are announced. Staal, "The Sound of Religion" *Numen* 33 (1986) gives a useful illustration of how the Sāmavedic system works on pp. 44-59 which is understandable for non-specialists.
- 2 J.F. Staal, "The Meaninglessness of Ritual", *Numen* 26 (1979), 2-22; "The Sound of Religion", *Numen* 33 (1986), 33-64 and 185-224.

par. 2

- 1 H. Oldenberg, *Die Religion des Veda*, Berlin 1923³, 456.
- 2 A.B. Keith, *The Religion and Philosophy of the Veda and Upanishads*, Cambridge (Mass.), 1925, 331.
- 3 J. Gonda, *Religionen Indiens* I, Stuttgart 1960 (1978²), 150.
- 4 A. Hillebrandt, *Ritual-Litteratur*, Strassburg 1897, 125.
- 5 F.B.J. Kuiper, *Ancient Indian Cosmogony*. Essays selected and introduced by John Irwin, Delhi 1983, passim.
- 6 Gonda, o.c., 150-151.
- 7 J.F. Staal, "The meaninglessness of ritual", *Numen* 26 (1979), 3.
- 8 H.H. Penner, "Language, Ritual and Meaning", *Numen* 32 (1985), 1-16.
- 9 H.G. Ranade, *Kātyāyana Śrauta Sūtra*, Pune 1978, 5 refers in a note to VaitS. 1, 8 *devatāhavidakṣiṇā*, which would point to a different interpretation (namely *tyāga* = *dakṣiṇā*).
- 10 J. Gonda, *Vedic Literature*, Wiesbaden 1975, 339.
- 11 Bodewitz, "Virāj and Kṛta in Sāmavedic ritualistic arithmetics", *ABORI* 68 (1987), 307-313.
See also ŚāṅkhB. 15, 5 on the Agniṣtoma Virāj consisting of 190 strophes.
- 12 JB. 1, 179 *yad dha vai kiṃ ca parācīnam agniṣtomāt tad andham tamah*; JB. 1, 237 *sa* (sc. Agni) *etam agniṣtomasampadam apaśyat. tayemā apo vyudauhad ūrdhvās cāvācī ca* (cf. JB. 3, 318, where Prajāpati creates the cosmos out of the primeval waters by means of the Jyotiṣtoma, including the Atirātra); JB. 1, 241 *yathā ha vā idam āyatanam āyatanī* (crit. ed. *āyatanīm*) *prepsed evam imam lokam āpah prepsanti yās cāmūr yās cemāḥ. tā yan na* (crit. ed. *tāyanna*) *saṃbhindanty etasya stomasya kartoh* (crit. ed. *kratoḥ*).
- 13 AB. 3, 43 *atha yad enam* (sc. Agnim) *ūrdhvaṃ santam jyotir bhūtam astuvams tasmāj jyotiṣtomas*; PB. 19, 11, 11 *jyotir vā eṣa 'gniṣtomas*. This sacrifice is also identified with the sun: AB. 3, 44 *yo vā eṣa tapaty eṣo 'gniṣtomah*; JB. 1, 314 *sa eṣa vā agniṣtomo ya eṣa tapati*.
- 14 KS. 26, 1:122-123 *saṃvatsaro vā agniṣtomo dvādaśāgniṣtomasya stotrāṇi dvādaśa māsās saṃvatsarah*; MS. 3, 8, 10:110.14-15 *saṃvatsarō vā agniṣtomō dvādaśa māsāḥ saṃvatsarō*; 4, 5, 7:74.8-9 *dvādaśa māsāḥ saṃvatsarē dvādaśāgniṣtomē stotrāṇi*; AB. 3, 39 *sa vā eṣa saṃvatsara eva yad agniṣtomas. catvarimṣaty ardhmāso vai saṃvat-*

- saras, caturviṃśatir agniṣtomasya stutaśastrāṇi; AB 4, 12 agniṣtomo vai samvatsaras (.) tad u śaṣṭiś caiva trīṇi ca śatāni stotriyās. tāvanti samvatsarasyāhāni; PB. 6, 1, 2 tā dvādaśena ca stotrenāgniṣtomasya paryāgrhṇāt dvādaśena ca māsā samvatsarasya.
- 15 AB. 3, 44 yadā vā eṣa prātar udety atha mandram tapati. tasmān mandrayā vācā prātaḥsavane śamsed. atha yadābhyety atha baliyas tapati, tasmād baliyasyā vācā madhyamādyne śamsed. atha yadābhiṭarām ety atha baliṣṭhatamam tapati. tasmād baliṣṭhatamayā vācā trītiyasavane śamsed; ŚāṅkhB. 18, 9 amūn evaitat savanair ipsanti yo 'sau tapati. udyantam prātaḥsavanena. madhye santam mādhyamādyne savanena. astam yantam trītiyasavanena; JB. 1, 212 sa ya evam veda nīto 'sya savanair asāv ādityaḥ pratyah bhavati.
- 16 JB. 1, 206 eṣā vā agniṣtomasya sammā yad rātriḥ; 1, 212 eṣā vā agniṣtomasya ca samvatsarasya ca sammā yad rātriḥ (.) trīṇi savanāni trayah paryāyāḥ. rātrim eva tat triṣavanam kurvanti; 1, 231 yathā vā ahas tathā rātrir yathā rātris tathāhaḥ. pūrvāhno madhyamādyne 'parāhnaḥ pūrvārātro madhyārātro 'parārātraḥ.
- 17 ŚāṅkhB. 18, 9 amum evaitat savanair ipsanti yo 'sau tapati (.) sa vā eṣo 'paḥ praviśya varuṇo bhavati; ŚB. 4, 4, 5, 10 varuṇo vā avabhṛtho.
- 18 PB. 6, 3, 6 virājam samstutah sampadyate. virāḍ vai cchandasām jyotiḥ; JB. 1, 66 atho yad yajñas samstuto virājam abhisampadyate—jyotir virāt—tasmāḥ jyotiṣṭoma ity ākhyāyate.
- 19 AB. 3, 43 sa vā eṣo 'pūrvo 'naparo yajñakratur yathā rathacakram anantam evam yad agniṣtomas. tasya yathaiḥ prāyaṇam tathodayanam. tad eṣābhi yajñagāthā giyate: yad asya pūrvam aparam tad asya yad v asyāparam tad v asya pūrvam (= JB. 1, 258).
- 20 ŚāṅkhB. 16, 9 eṣa vā agniṣtomah. eṣa vā u kāmāyā kāmāyāhriyate; PB. 6, 3, 2 ekasmā anyo yajñāḥ kāmāyāhriyate sarvebhyo 'gniṣtomah. Actually, the Agniṣtoma = sacrifice. See KS. 22, 1 etāvān vai yajño yāvān evāgniṣtomas (= 28, 1); JB. 1, 179 etāvān vāva yajño yāvān agniṣtomah (= 1, 181). The ectypes of the Jyotiṣṭoma may have special aims, but heaven is the general aim of the Jyotiṣṭoma/Agniṣtoma, which may also include all aims (ĀpŚS. 10, 2, 1; 14, 1, 2).
- 21 ŚāṅkhB. 18, 9 amum evaitat savanair ipsanti yo 'sau tapati.
- 22 JB. 1, 75 purā vā aham adya prātaranuvākād gāyatreṇa viśvarūpāsu yajñam samasthāpayam. The Viśvarūpa verses are always chanted together with the Viśvarūpājyotirgānam ("Agni is the light, the light is Agni; Indra is the light, the light is Indra; Sūrya is the light, the light is Sūrya"). See Parpola's translation of LŚS. 1, 8, 5-16.
- 23 PB. 6, 1, 5 atirikto vai ṣoḍaśi; JB. 1, 67 atirikto vai ṣoḍaśi stotrāṇam.
- 24 ŚāṅkhB. 17, 1 ānuṣṭubho vā esa vajro yat ṣoḍaśi; AB. 4, 1 vajro vā eṣa yat ṣoḍaśi; PB. 12, 13, 14; 19, 6, 3 vajro vai ṣoḍaśi; ŚaḍvB. 3, 11 vajrah ṣoḍaśi; JB. 1, 193 indro vai vṛtram ajighāmsat sa prajāpatim upādhāvad dhanāni vṛtram iti. tasmā etam ṣoḍaśinam vajram prāyacchat; 1, 197 te devāḥ prajāpatim upādhāvan jayāmāsurān iti. tebhya etam ṣoḍaśinam vajram prāyacchat. . . The Ṣoḍaśin is not only the Vajra by means of which Indra killed the demon of darkness; it is also equated with the sun: ŚāṅkhB. 17, 1 asau vai ṣoḍaśi yo 'sau tapati and with Indra himself (ŚB. 4, 2, 5, 14; 4, 9, 3, 1; ŚāṅkhB. 17, 1) as well as with heaven: JB. 2, 220 svargo lokah ṣoḍaśi stomānām. ŚāṅkhB. 16, 9; JB. 1, 110.
- 25 JB. 1, 232.
- 26 JB. 1, 212.
- 27 JB. 1, 86 (end); JŚS. 1, 11 (end).
- 28 JB. 1, 87; ŚB. 4, 2, 5, 9.
- 29 H. Krick, *Das Ritual der Feuergründung*, Vienna 1982, 116.
- 30 JB. 1, 80; ŚB. 4, 3, 4, 21.
- 31 JB. 1, 205; TS. 6, 6, 11, 6; PB. 12, 13, 26; ĀpŚS. 14, 3, 3.
- 32 According to AB. 3, 29 the Agniṣtoma takes the sacrificer to heaven. One obtains admission to heaven by praising Agni (AB. 3, 42). The Agniṣtoma is svargya (PB. 4, 2, 11; 16, 3, 7). Wishing to go to heaven the sacrificer performs this sacrifice (JB. 1, 87). See also ĀpŚS. 10, 2, 1. Going to heaven is not only symbolized in the Bahiṣpavamāna by the sarpaṇa towards the Cātvala and by the final actions of this section of the ritual. It also plays a role in the esoteric speculations about its chants.

See Bodewitz, "Reaching immortality according to the first anuvāka of the Jaiminiya-Upaniṣad-Brāhmaṇa", *B.R. Sharma Felic. Vol.*, Tirupati 1986, 32-42; M. Fujii, "On the unexpressed gāyatra-sāman in the Jaiminiya-Upaniṣad-Brāhmaṇa, JIBS 32 (1984), 1121-1123; "The Bahiṣpavamāna ritual of the Jaiminiyas", *Machikane-yama Ronso* 20, Osaka 1986, 3-25; "The Gāyatra and Ascension to Heaven (Jaiminiya-Upaniṣad-Brāhmaṇa 1, 1-7; 3, 11-14)", *JIBS* 35 (1987), 1002-1005.

par. 3

1. L. Renou, "Les divisions dans les textes sanskrits", *IJ* 1, 9.
2. A. Parpola, *The Śrautasūtras of Lāṭyāyana and Drāhyāyana*, I/1, Helsinki 1968, 48 f.
3. JB. I, 111-115 deals with the Gāyatra Sāman of the Out-of-doors laud after its treatment of the Ājya lauds. Perhaps the section on the Ājya lauds (1, 105-110) received its irregular position (i.e. before instead of after the Gāyatra section) on account of its treatment of the Dhūrs, which also form the subject of 1.97-104 (Bahiṣpavamāna). Cf. ŚaḍvB. 2, 3 discussing together the Dhūrs of the Bahiṣpavamāna and Ājya lauds.
4. JB. I, 1-65, 201.
5. A. Parpola, "On the abnormal Khaṇḍa divisions of the Jaiminiya-Brāhmaṇa and the Jaiminiya-Upaniṣad-Brāhmaṇa", *Vaidika Samśodhana Maṇḍala Golden Jubilee Vol.*, Poona 1981, 215-224.
6. Parpola, o.c. 219 " . . . breath was taken at the interval between two khaṇḍas placed in the middle of a sentence or some other semantic whole"; 222 "My conclusion is that the abnormal khaṇḍa divisions of the JB and JUB, though at first sight look strange and unnatural, are quite warranted, since they probably represent the above discussed old Sāmavedic tradition of avoiding ominous interruptions, which possibly originated in the Jaiminiya school".
7. See e.g. AB. 4, 1 and ŚāṅkhB. 17, 4 (which prescribe it for the fourth day of the Prṣṭhya Sadaha. like PB.) and especially TS. 6, 6, 11, 1 (stating that the Ṣoḍaśin is not a yajña).
8. It is remarkable that in the section of the expiations PB. 9, 7, 11 prescribes that an Atirātra should be performed in case Soma is left over from the Ukthya, whereas JB. 1, 350 again inserts a Ṣoḍaśin between the Ukthya and the Atirātra.

par. 4

1. Bodewitz, "The fourth priest (the Brahman) in Vedic ritual", *Selected Studies on ritual in the Indian religions. Essays to D.J. Hoens*, Leiden 1983, 33-68.
2. ŚB. 11, 5, 8, 6. The fact that the Yajurvedic ŚB. and the Sāmavedic texts so much emphasize this particular knowledge of the Brahman priest seems to indicate that they reject the claims of the Rgvedins and Atharvavedins on this priesthood without putting forward their own, exclusive claims.

par. 5

1. Part of the text of this chapter (as well as portions of other chapters in which the relation between the JB. and the PB. are treated) formed the contents of a paper read at the 7th World Sanskrit Conference (Leiden 1987).
2. *Tales of Sex and Violence. Folklore, Sacrifice, and Danger in the Jaiminiya Brāhmaṇa*, Chicago 1985.
3. *Over en uit het Jaiminiya Brāhmaṇa*, Amsterdam Academy 1915, 13-28; *Pañcaviṃśa-Brāhmaṇa*, Calcutta 1931, XVIII-XXII.
4. A. Frenz, *Über die Verben im Jaiminiya Brāhmaṇa*, Marburg 1966, III-IV.
5. H. Oertel, *JAOS* 18, 25.
6. A.B. Keith, *JRAS* 1932, 699.
7. L. Renou, *Les écoles védiques et la formation du Veda*, Paris 1947, 101.
8. K. Mylius, *Geschichte der Literatur im alten Indien*, Leipzig 1983, 28 [*Geschichte der*

altindischen Literatur, Bern, Munich, Vienna, 1988, 32].

- 9 J. Gonda, *Vedic Literature*, Wiesbaden 1975, 349.
- 10 See also 1, 73-76, n. 8 (on the Viśvarūpā verses) and 1, 97-104 (on the Dhūrs) for items omitted by PB, but treated by JB. and ṢaṣvB.

par. 6

- 1 See par. 5, n. 2.
- 2 K. Hoffmann, "Textkritisches zum Jaiminiya-Brāhmaṇa", *IJJ* 4 (1960), 1-32.
- 3 On the lateness of (at least some portions of) the Jaiminiya Brāhmaṇa see Witzel, *StII* 1 (1975), 93; 94; 103, n. 53; 108, n. 124.
- 4 *AS* 20 (1966), 72-100 and *German Scholars on India* I, Benares 1973, 199-223.

I. 1. 1. 1. (66)

- 1 Keith translates "Production of offspring is light. Agni is the light of the gods. ." (TS. 7, 1, 1, 1). See also Caland's note on PB. 6, 3, 6: "Light is generative; the light of the gods is Agni". The fact that Agni is a light rather than that this light is generative or a production of offspring is essential. So the punctuation of the crit. ed. has to be changed.
- 2 On account of the close parallel TS. 7, 1, 1, 1 the text has been emended. After *virāṭ* some words are missing in JB.: *chandasām jyotir virāḍ vācaḥ* (instead of *vāci*). Text and punctuation of the crit. ed. are untenable. On the Virāj as the light among the metres see PB. 10, 2, 1-2.
- 3 The subject is neither "the Virāj of speech" (Keith) nor "the stotra destined for Agni" (Caland's note on PB. 6, 3, 6), but the rite itself, whose last Stotra and Śastra are addressed to Agni. See PB. 6, 3, 5.
- 4 *virājam sampadyate* (TS. *abhisampadyate*) refers to a correspondence based on numbers. The Jyotiṣtoma (Agniṣtoma) corresponds to the Virāj, because its 190 Stotriya verses are divisible by 10, the number of the syllables of the Virāj metre. See PB. 6, 3, 6 (with Caland's note) and 10, 2, 2. See also Caland, *Auswahl*, 91, n. 7.
- 5 The explanation of the name Jyotiṣtoma is twofold: the rite ends with Agni = *jyotis* and corresponds to the Virāj = *jyotis*. The latter explanation is repeated at the end of the chapter.
- 6 The six Stomas are the Ninefold, Fifteenfold, Seventeenfold, Twenty-onefold, Twenty-sevenfold and the Thirty-threefold. TS. equates the three pairs of Stomas with in- and exhalation, sight and hearing, speech and support (*pratiṣṭhā*). The latter is out of place in the series of vital powers. The six homologies of JB. consist of: a) the vital powers sight, breath and hearing, which represent the head; b) the arms; c) the middle (including the belly); d) the feet. This agrees with the fourfold classification of the classes, metres etc. Cf. PB. 6, 1, 6-11; JB. I, 68-69; TS. 7, 1, 1, 4-6. Caland's translation of *mukha* (PB. 6, 1, 6 "mouth") has to be corrected into "head". The mentioned passages refer to the normal four Stomas. On the fifth and sixth see TS. 7, 1, 3. The present passage has mixed the fourfold classification and the six Stomas. This passage on the two Stomas which draw every pressing like horses should be connected with the beginning of 67, since it provides the explanation for the statement that the sacrifice is not "yoked with a single horse" and that it corresponds to the human body. For the explanation see PB. 16, 1, 6. TS. 7, 1, 1 correctly connects what has become separated in JB. Caland's observation ("Over en uit het JB", p. 38 with regard to JB. I, 67 and its Taittiriya parallel) that the author of the TS. seems to have known parts of JB. is disputable. However, both versions have irregular features.
- 7 The *hīmkāra* precedes the singing of the Stomas, just as the Stomas precede each other. According to TS. 7, 1, 2 the Gāyatri metre (used in the morning pressing) has the same function, which looks less good.
- 8 The Trivṛt is the Ninefold (three times three) Stoma.

- 9 The identification is based on the relation of this Stoma with the head of Prajāpati and the Brahmin class.
- 10 Arms, breast and the Kṣatriya class form the connection.
- 11 As appears from 69 the membrum virile is connected with this Stoma.
- 12 The feet of Prajāpati are the Śūdras, whose function it is to support the three higher classes.
- 13 The text of the crit. ed., in which *stome jyotir dadhata* has been printed as the quotation of a formula ending with *iii*, should be emended to *stoma vā etat stome jyotir dadhad eti* in accordance with TS. 7, 1, 2 *stoma eva tat stomāya jyotir dadhad eti*.
- 14 Read *stomas stomam*. Cf. TS. 7, 1, 2 *stoma eva stomam abhi praṇayati*.
- 15 See n. 5. Cf. PB. 6, 3, 6.

I. 1. 1. 2 (67-69)

- 1 See 66, n. 6. On *sthūri* see M. Sparreboom, *Chariots in the Veda*, Leiden 1985, 136.
- 2 The passage up to here should be transferred to the first paragraph of 66 (see 66, n. 6).
- 3 According to PB. 6, 1, 2 it was the 11th Stoma and month.
- 4 I read with the crit. ed. *kā cana* (against Oertel's *kadācana*) and consequently make *parigrhūta* refer to a fem. sing. Caland, "Emendationen", 64 reads *na kadācana . . . atiharanti* instead of *na kācana . . . atiharati*.
- 5 Prajāpati 'encloses' the creation in a twofold way, i.e. temporally and spatially. The creatures have to be born within a limited period and they are also enclosed within his own sphere. He always fears that the creatures run away as cattle may run away. This well-known motif is also found in a completely different context in BĀU. 1, 4, 10, where people who know the identity of their own *ātman* and the *ātman* of the gods are described as cattle which is lost for the gods.
- 6 TS. reads *atyapravata* instead of *atyaplavata*. On *pru/plu* see Gotō, *I. Präsenksklasse*, 210-213, who wants to read *atyapravata* in JB. as well.
- 7 See Keith's note on TS. 7, 1, 1, 3 (with references) and Bodewitz, *Daily evening and morning offering*, 32, n. 4.
- 8 One may place offerings to the gods on the *barhis* (Gonda, *Savayajñas*, 317) and Keith translates the Taittiriya version *barhiṣy anavakṛptaḥ* by "not suitable for the sacrifice". Here, however, the *barhis* is the place where the Dakṣiṇās are laid down. See *Daily evening*, 140 on the symbolism of the Agnihotra: whatever one gives after the daily offerings is to be considered as a Dakṣiṇā on the *barhis*. The exception made by TS. is the sacrifice "when one gives (to the priests) all one's goods" (tr. Keith), which proves that the Dakṣiṇā is meant here. See also PB. 6, 1, 5 (*adakṣiṇyā*).
- 9 According to PB. 6, 1, 5 (see Caland's note) the mule exceeded the sacrifice, which is identical with Prajāpati, from whom he fled.
- 10 See Oertel, o.c., 177, n. 4. Cf. 192-205. On the mule as Dakṣiṇā see ĀpSS. 14, 3, 7, whose source may be JB.
- 11 This sentence, in which the twofold 'enclosing' (cf. n. 5) plays a role, is out of place in the Taittiriya parallel, where only the enclosing of the born creatures is treated. PB. 6, 1, 3 connects it directly with the passage on the enclosing of the pregnancy and then continues with the enclosing of the creatures who should not run away. The composition of the Jaiminiya version is superior, but I do not want to draw conclusions on the relationship of the three passages.
- 12 Oertel: "causes unborn progeny to be born"; Keith: "begets unborn offspring" (TS. 7, 1, 1, 3); Caland: "brings forth the unborn ones" (PB. 6, 1, 3). I analyse *prajātāḥ* as *prā ājātāḥ*. The tenor of the statement should be positive. One produces children born within the limit of time set by Prajāpati (not too early, not too late).
- 13 Again TS. has a similar conclusion at a comparable place. PB. 6, 3, 8-10 forms a parallel, but its position in the context is quite different.

- 14 On the meaning of *idam* and the typical opening of these cosmogonies see Bodewitz, *Daily evening*, 19, n. 1.
- 15 Read with Caland *mano* instead of *jano*. On the identification of Prajāpati and *manas* see Gonda, "The creator and his spirit (Manas and Prajāpati)", *WZKS* 27 (1983), 5-42 (espec. 23 ff.).
- 16 For *mukha* I prefer "head" to "mouth" (Caland's translation) on account of its double meaning in the context. See also 66, n. 6.

I. 1. 1. 3. (70-72)

- 1 This is done for the gods according to PB. 6, 4, 1 (see also Caland's note). Cf. TB. 1, 1, 3, 10, where the gods distribute *ūrj*.
- 2 Instead of *prajāpatir* one may perhaps read *prajāpater*. See Raghu Vira and Lokesh Chandra, *Studia Indologica* (Fel. Vol. Kirfel), Bonn 1955, 258. See on the other hand ŚB. 4, 3, 2, 3 *prajāpatir vā udgātā*. Cf. also PB. 6, 4, 1; 6, 5, 18; 7, 10, 16.
- 3 Mostly *anvārabh* does not merely denote the taking hold of something, but implies some sort of participation (e.g. by the sacrificer who takes hold of the priest and thereby participates in the sacrifice). See Bodewitz, *JB*, 1, 1-65, 145 f. for further literature. Here the connotation of *anu* may be that it is not only the Udgātṛ who takes hold of the pillar: he does so in coöperation with the Adhvaryu.
- 4 All the translations do not translate *āyu* in this formula and appear to take it as a personal name. However, it may be preferable to interpret *āyu* as life and to make this refer to the navel. The central pillar of a house or of a sacrificial Sadas is identical with the axis mundi which is placed in the navel of the earth. See author, 'Atharvaveda Samhitā 3, 12: the building of a house', *ABORI* (Diamond Jubilee Vol.) 1977-78, 59-68 (espec. p. 65).
- 5 It is uncertain who is meant by "the helping one". The explanation of the Brāhmaṇa itself and of Sāyaṇa does not give any reliable information. The god who is most helpful and who is also connected with the axis mundi pillar is Indra. One might also think of Varuṇa in whose domain the root of the cosmic pillar is placed.
- 6 The ocean refers to the water poured out into the pit in which the pillar is placed (*CH*, 95). This water symbolically represents the water of the nether world in which the cosmic tree is rooted. See Kuiper, "The heavenly bucket", *India maior* (Felic. Vol. Gonda), Leiden 1972, 144 ff. (= *Ancient Indian Cosmogony*, Delhi 1983, 151 ff.). See also author, *ABORI* 1977-78, 66.
- 7 The eye of the (subterranean) ocean is the sun, which is hidden in those waters during the chaos before cosmogony and the darkness before daybreak. The pillar which is erected is identical with the rising sun. See author, *ABORI* 1977-78, 65-66.
- 8 This is the usual translation of the parallels of this obscure formula. The Jaiminiya version has *yonorvām hāsiḥ* instead of *yūnarvān hāsīd*. The text does not make sense and the explanation of the Brāhmaṇa itself (see also PB. 6, 4, 8) is not helpful. The original form and meaning of the verse were undoubtedly different. One may suppose that the verse expresses the wish that *āyu(s)* "life" does not leave the speaker or the sacrificer (*mā māyur . . . hāsīd*) and that in the Jaiminiya version a vocative has to be assumed (*mā māyo . . . hāsīḥ*). The explanations of the Brāhmaṇa (*Āyu* = sacrifice, *Yūnarvān* = *Sāman*) do not form a starting point for the analysis of the words. Perhaps a masculine form *āyu-* (cf. the first formula *āyoṣṭvā sadana . . .*) is preferable and before *hāsīd* the nominative *arvān* ("downwards", i.e. to the subterranean residence of the deceased) may be assumed.
- 9 Read *avatī* instead of *avatiḥ* in accordance with PB. 6, 4, 5.
- 10 Read *audumbarī miyate* for *audumbarīm iyate* (cf. PB. 6, 4, 6). In the Agnicayana-Atirātra performed in Kerala 1975 (see Staal, *Agni*, I, p. 579-583) an Audumbarī was erected next to the post which actually supported the roof of the Sadas. It was purely symbolic.
- 11 See 67-69, n. 15 for *devatā* meaning "vital power". Here we have again one of those unfruitful *adhyātma* interpretations which have been popular in India from the oldest times till now. Mind and speech are addressed, because they are essential for a good

- performance by the Udgātṛ. Elsewhere *manas* is identical with the (subterranean) ocean. See Bodewitz, *Indologica Taurinensia* 10 (1982), 49, n. 27; *Selected Studies on ritual in the Indian religions*, Felic. Vol. Hoens, Leiden 1983, 37 f.
- 12 The punctuation of the crit. ed. is untenable and creates an anacoluthon for which Oertel's *Syntax of Cases* and Delbrück's *Altindische Syntax* give no parallels. Evidently the quotations of the formulas form a dependent clause introduced by *yad aha* (which has to be repeated before every quotation). Then follows an explanatory parenthesis with the particle *vai* in second position and finally comes the conclusion or the interpretation of the function of the formula. So *ārtvijyam kariṣyan* belongs to this conclusion, as also appears from PB. 6, 4, 8.
- 13 This equation is not only found in PB. 6, 4, 11, but also in other passages which deal with this ritual: KS. 25, 10; KapS. 40, 3; MS. 3, 8, 9; TS. 6, 2, 10, 6; ŚB. 3, 6, 1, 1-2. In some of the parallels the Sadas is the belly of the universe or of the sacrifice, which are both identical with Prajāpati.
- 14 For this current equation see Caland's note on PB. 6, 4, 1 (cf. also ŚaṅkV. 4, 3, 6). On the meaning of *ūrj* see also *JB*, 1, 1-65, 36, n. 3.
- 15 I doubt the correctness of Caland's translation "he brings to his children (and young ones) . . . food in the middle" (PB. 6, 4, 11), since the *prajā*s belong to Prajāpati (the lord of the creatures). See also the beginning of *JB*, 1, 72, where Prajāpati (= Udgātṛ) gives food to the creatures. On the other hand KS. 25, 10 (*madhyato yajamāne ca . . . prajāsu ca*) and MS. 3, 8, 9 (*madhyata ātmano . . . prajānām ca*) seem to make a distinction between the sacrificer or the self and his offspring (or should *prajā*s here be interpreted as the subjects of the royal sacrificer?).
- 16 Otherwise Frenz, *Verben im JB*, 23: "Von der Mitte her fürwahr sättigt die gegessene Speise". Cf. also *JB*, 2, 349 (where we should read with Frenz *dhinoti* or *dhunoti*); 2, 410 and PB. 25, 3, 3, ("therefore, food, being in the middle (of the body) satiates", tr. Caland).
- 17 Caland translates: "Therefore, where this (pillar) becomes worn out, then the progeny becomes hungry" (PB. 6, 4, 12). He seems to make *yātayāman* refer to the situation after the raising of the pillar, as also appears from his quotation from Sāyaṇa. However, the pillar of a Sadas will hardly get the chance to become worn out, since the Sadas is not preserved after the sacrifice has come to its end. The actual situation is meant. The pillar representing food should be made of fresh Udumbara wood. Moreover *yatra* means "in case" rather than "when" or "where" here.
- 18 Obviously something like "if the pillar is made of fresh Udumbara wood" has fallen out.
- 19 Read *upasprśyā3m nopasprśyā3m* in accordance with TS. 7, 5, 7, 1; KS. 33, 7; PB. 5, 10, 4; *JB*, 2, 393 *utstrjyā3m notsrjyā3m iti mīmāṃsante*. On this Pluti see Delbrück, *Altind. Syntax*, 552 and K. Strunk, *Typische Merkmale von Fragesätzen und die altindische 'Pluti'*, München 1983, 51; 70 f. For the correct reading see also Caland's n. 2 on PB. 6, 4, 13.
- 20 By grasping the pillar (= food) one shows too much greed. In *abhiva kāmāyate* the aggressive and dynamic aspect (the usurpation) is expressed by *abhi*.
- 21 Read *pradhamet* for *prathamet*. See also "Studies" of the editors and Frenz, *Verben im JB*, 20 (where useful parallels are quoted).
- 22 I read *udgeyam* and place a stop after this word in accordance with Caland's n. 2 on PB. 6, 4, 13.
- 23 The problem is how to touch and at the same time not to touch too much. The pillar is actually touched, as also appears from the contents of this passage. On the other hand a very loose form of touching seems to be practised in the singing of the *Sāman*, in which the contact between *Sāman* and the underlying *Rc* is almost lost and this *Rc* is hardly recognizable. See author, "Notes on the Jaiminiya Brāhmaṇa", *JRAS* 1977, 154 on *narcam upasprśed* (*JB*, 1, 139). In a note on PB. 6, 4, 13 Caland proposes to read *upasprśya svāsprštenaivodgeyam*. In my emendation *upasprśya nanv āsprštena* ("leaning lightly against it") *āsprštena* does not refer to the leaning against the pillar, but to the way of singing the *Sāman* which implies lightly (*ā-*) touching the *Rc*. Perhaps, however, *āsprštena* is not an adverb and should refer to the Udgātṛ and be

- interpreted as active. Cf. PB. 8, 7, 6 *prāvṛtenodgeyam*, where the Udgātṛ covers himself with his garment, and 8, 7, 5 *parikramatevodgeyam*, where, just as in the present passage, he makes the contact between Sāman and R̥c rather loose in order to avoid certain risks: "It should be chanted by him while he passes over, as it were", "he is continuously nearing Agni Vaiśvānara (.) if he speaks the verse of the Yajñīyājñīya manifest (i.e. without changing anything in the words)". On *ṛcam spr̥ś* see also JB. 1, 100; 1, 139; LSS. 2, 6, 2.
- 24 Cf. PB. 6, 4, 13; ŚaṅvB. 4, 3, 6.
- 25 The corrupt parallel KS. 25, 10: 117. 17-18 *prajāpater vā udgātorg udumbaryām śrayate prajāsv evorjām nyanakti* was emended by Caland, ZDMG 72 (1916), 17 into . . . *udgātorg udumbary ucchrayate*, which is definitely wrong. Read: *prajāpater (or prajāpatir) vā udgātorg udumbaro yad udumbaryām śrayate* . . . Cf. JB. 1, 72 *sa eṣa ūrjī śritah prajāpatih prajābhya ūrjām annādyam vibhajati*, where *śrī* also occurs with the locative.
- 26 On *bhūyīṣṭham iva* see Schrapel, *Untersuchung der Partikel iva* (thesis Marburg 1970), 20-23 ("noch am meisten", "erst am meisten").
- 27 See n. 2 and 25. For the identification cf. TS. 6, 5, 8, 6; JB. 1, 259, n. 4; PB. 7, 10, 16; ŚB. 4, 3, 2, 2.
- 28 This clause is found in different positions in the MSS. Its insertion and exclusion are denoted by the signs { . . . } and [. . .] Cf. JB. 2, 45 (Lokesh Chandra, *JB. II*, 1-80, 68, n. 2).
- 29 On this mode of sitting see LSS. 1, 11, 19-21; DSS. 3, 3, 28; PB. 6, 4, 14; JSS. 1, 11; CH§ 134 d.
- 30 Caland translates PB. 6, 4, 14, ". . . for this (quarter) is favoured by the most (i.e. the plurality of the priests)". The version of JB. proves that *bhūyīṣṭaiḥ* does not refer to the plurality of the priests, but to the majority of the Vedic people. The continuous eastward movement of the Vedic Aryans is meant here. When the earth becomes exhausted, or even after one harvest, they move east.
- 31 Read *niyanti* (as is done by Caland in his transcript of the MSS).
- 32 The author of the Brāhmaṇa acknowledges the special position of the Udgātṛ, who is always connected with the north. See also ŚB. 13, 5, 4, 24 *udīcy udgātuh* and JUB. 2, 8, 2. The question is why the other Sāmavedic singers neither agree with their Udgātṛ, nor with all the other priests, who are connected with the east. The sentence between brackets probably should fall out (see n. 28). Questions, objections and discussions are mostly introduced with *atha khalv āhuḥ*. Here a new paragraph seems to start with *atha . . . āhuḥ*.
- 33 Read *abhīṣṭyai* (in accordance with PB.) instead of *abhīṣṭyai*. According to the dictionaries (since Schmidt's *Nachträge*) *abhīṣṭi* should mean "wish" in PB. Caland translates "for the seeking of the quarters". See also Oertel, *SBAW* 1941, II/9, 14. This does not make sense. The word occurs a few times in KS. and KapS. and once in PB. See e.g. KS. 8, 8:91.6 f. . . *vāso deyam, sarvadevatyam vāso, devatānām abhīṣṭyai*, where neither "seeking" nor "wish" is suitable. The derivation should be from *yaj-*, which does not only mean "to sacrifice" but also (and originally) "to honour". Cf. *aveṣṭi*, which definitely should be derived from *ava-yaj-* and which has the same dative construction. See KS. 36, 6 and 7 and MS. I, 10, 10-13 (. . . *amhaso 'veṣṭyai* with *ava-yaj* in the same context).
- 34 Read *abhiprītyai* as PB. does.
- 35 In fact this and some of the following formulas should accompany the erection of the pillar rather than the offering of ghee on it. For this formula see i.a. TS. 1, 3, 1 h and PB. 6, 4, 2. The Udumbara pillar is described as the axis mundi, which in the cosmogony supports heaven and fastens the earth drifting about in the primordial waters. The version with *upareṇa* is found in TS. 1, 3, 6 h. In the formulas of MS. I, 2, 14: 23.15 three parts of the pillar are denoted with *agreṇa*, *madhyena* and *upareṇa*.
- 36 Cf. TS. 1, 3, 1 i and PB. 6, 4, 2 (which does not have the complete text). Keith's translation "according to the established law of Mitra and Varuṇa" is doubtful. For the cosmogonic meaning of *dharman* see Horsch, "Vom Schöpfungsmythos zum Weltgesetz", *AS*. 21 (1967), 31-61. The adjective *dhruva* (from the root *dhṛ*, see

Minard, *Trois Énigmes* II, 596 c) is often associated with fixation, supporting power and the middle. Here *dhruva dharman* qualifies the pillar as the axis mundi, which connects the upper and the nether world and therefore belongs to Varuṇa and Mitra. The formula should accompany the actual *fixing* of the pillar in the earth.

- 37 Cf. TS. 1, 3, 1 m, where the root *pṛ* instead of *pri* is used. The latter only occurs in the version of LSS. 1, 7, 7 (*ā priṇāthām*) and in JSS. 1, 6, which, also has the reading *ā priṇūthām* (untenable). Either the reading of LSS. should be adopted or the original form, derived from *pṛ*, should be conjectured. Offering ghee on the pillar one recites this formula.
- 38 Cf. MS. 3, 9, 3: 117.14 and JSS. 1, 6. The ghee with which heaven and earth become filled according to the preceding formula is the rain which fertilizes everything. By pouring out ghee one hopes to produce rain.

I. 1. 1. 4. (73-76)

- 1 Here *mastiṣka* should mean "skull" rather than "brains" (Caland: "Gehirn") since it is used as a Soma vessel. So *mastiṣka* = *mastaka*.
- 2 See my "Notes on the Jaiminiya Brāhmaṇa", *JRAS* 1977, 150, where I proposed to read *kasyām cid ācītīti*. Rau, *Felic. Vol. Sarma* (Tirupati 1983), 142 adopts the same reading, but translates: "Let us place it in some receptacle. . . ." He does not give parallels for this meaning of *ācīt*. Moreover, the context shows that the *mastiṣka* itself serves as a vessel.
- 3 Brhaspati functions as the divine prototype of the priest in this myth which explains the origin of certain ritual features. According to PB. 6, 5, 5 he is the divine Udgātṛ.
- 4 Caland translates *amedhya* by "zum Opfer untauglich". However, sometimes sacrificial purity hardly plays a role with *amedhya*. According to Schrapel, *Untersuchung der Partikel iva* (thesis Marburg 1970), 6 ff. *amedhya* should mean "unaromatisch".
- 5 This usual formula to be recited when one receives something is recited by the Udgātṛ who receives the Droṇakalaśa vessel from the Adhvaryu. See JSS. 1, 8.
- 6 The transition from the myth to the actual ritual and the change of subject (Udgātṛ instead of Brhaspati) is rather vague. The purification of the *droṇakalaśa* at this stage (which quite agrees with the myth) is not found in PB. and LSS., but JSS. 1, 8 mentions it and uses the same formulas. According to other texts the purification takes place later. See CH, 160.
- 7 The meaning of *atyāyu* is uncertain. Caland (PB. 6, 5, 3) translates by "overliving", Parpola (LSS 1, 9, 20) by "surviving". The explanation of PB. 6, 5, 1 seems to be that Prajāpati survived his woe (due to Agni's escape from his head) by his life-time (*āyusārtim atyajīvat*). Here *atyāyu* is something whose life-time (i.e. use) surpasses that of the other implements; it is made of wood. According to PB. and LSS. these formulas are recited during the pushing forward (*prohaṇa*) of the *droṇakalaśa*. JB. and JSS. agree.
- 8 The first mantra (*namaḥ pūr̥bhyaḥ* . . .) does not belong to the Viśvarūpā verses according to ŚaṅvB. 1, 4, 10, LSS. 1, 8, 9 and CH, 134 (where the Sāman is to be found). These verses are SV. 2, 1179-80 (2, 9, 2, 7, 2-3). The preceding verse (1178) runs: *namaḥ sakhībhyah pūrvasadbhyo namaḥ sākamniṣebhyah yuñje vācam śatapadīm*. The JS. (3, 1, 1-2) has in accordance with the Brāhmaṇa: *namaḥ pūr̥bhyaḥ* . . . See also Parpola, *The Śrautasūtras of Lātyāyana and Drāhyāyana*, I, 1, 67-68. In the Kauthuma version a Paṅkti stanza is produced by combining 2, 1179 and 1180 and leaving out the last Pāda of the first or the first Pāda of the second verse, which are identical. JS., JB. and JSS. include the preceding verse *namaḥ pūr̥bhyaḥ* . . . and leave out the repeated Pāda *yuñje vācam śatapadīm*. The only application of SV. 2, 1178 (*namaḥ sakhībhyah* . . .) in PB. is found in its Yajuhśamhitā (PB. 1, 5, 2), where the last Pāda *yuñje vācam śatapadīm* is omitted, which may imply that (just as with the Jaiminiyas) the two following verses have to be supplied. PB. 1, 5, 2 has to be recited by the singers who take their seats to the north of the Udumbara pillar. According to JSS. 1, 8 not only *namaḥ sakhībhyah* . . .

- (= *namaḥ pitrbhyaḥ* with the Kauthumas) but the complete text of the Viśvarūpā verses should be recited at that moment. However, the same Sūtra quotes its Brāhmaṇa at the end of 1, 8 for the prescription that the Udgātṛ should sing the Viśvarūpā verses after having placed the Droṇakalaśa behind the axle. Probably SV. 2, 1178–80 and JS. 3, 1, 1–2 originally had to be applied according to the practice of LSS. 2, 3, 10 and JSS. 1, 8. JB. introduced the singing of the Viśvarūpā verses, a practice which was disputed. ṢaḍvB., the appendix of PB., adopted the singing of these verses. The confused composition of JSS. 1, 8, in which both the chanting of the Viśvarūpā verses and the recitation of formulas consisting of the same text alternate, may form a reflection of the adaptations that have taken place in the two Sāmavedic traditions.
- 9 In *pūrvasad-* the first member of the compound may either denote “in the east” (i.e. before the Udumbara pillar) or “before, in former times”. In PB. 1, 5, 2 where *sākamṇiṣebhyaḥ* has been replaced by *parasadbhyaḥ*, Caland renders: “to the easterly seated . . .”. The colleagues of the Sāmavedic priests are addressed there. In the present formula there seems to be an opposition between those who take their seats at the same time (i.e. together with the Sāmavedic priests: *sākam-*) and those who took their seats before (*pūrv-*). Therefore I reject Gaastra’s Dutch translation of JSS. 1, 8 “die vooraan zitten” (“those who sit to the front”) and Staal’s rendering “sitting in front” (*Agni*, I, 601).
 - 10 Read *sahasravartani* instead of —*im* (crit. ed.) or —*im* (most of the MSS). The adjective refers to the neutre noun *sāman* (see Parpola’s note on LSS. 1, 8, 9 and cf. ṢaḍvB. 1, 4, 11; JSS. 1, 8). The hundredfold Rgvedic speech has to walk on thousands paths of the intricate Sāman with its many Stobhas etc. Of course the adjective does not mean ‘having a thousand wheels’ (Monier Williams, *Sanskrit-English Dictionary*: see also Gaastra’s translation of JSS. 1, 8).
 - 11 ṢaḍvB. 1, 4, 13 reads *sambhṛtā* instead of *sambhṛtam*. See also CH, 134. The singular should refer to Sāman.
 - 12 Read with Caland, “Emendationen”, 64 *sa tebhya* instead of *na tebhya*.
 - 13 The name is variously spelled. See Caland, *Auswahl*, 304 and Macdonell-Keith, *Vedic Index*, s.v. Kusrubinda.
 - 14 Oertel reads *sāmānām* instead of *somānām* (Crit. ed.). See also Caland, *Auswahl*, 304. For the genitive cf. 1, 84 *yas somasyodgāyati*.
 - 15 Read *ko nu* instead of *ko ’nu*.
 - 16 Bollée’s translation of *yajñam asthāpayam* (ṢaḍvB. 1, 4, 16) “I have finished the sacrifice” sounds strange, since it is rather difficult to finish a sacrifice even before it has begun. The Udgātṛ established the sacrifice on firm footing by singing the Viśvarūpās which refer to a concentration (*viśva rūpāni sambhṛtam*) of the whole sacrifice. By concentrating the whole sacrifice in the Viśvarūpā verses, however, the sacrifice indeed has been accomplished already.
 - 17 The term *gavāya* seems to refer to cattle-driving. In the parallel of ṢaḍvB. 1, 4, 16 the same idea is expressed as here. The Udgātṛ states that just as the leader of a migrating clan (*grāmasya yātasya*) drives together the weak and broken heads of cattle at the beginning of the day, even so he takes care of the organisation of the sacrificial expedition at the beginning of the day. Bollée’s translation is incorrect in many places of this Viśvarūpā section (see Parpola, o.c., I, 2, 120). See also ṢaḍvB. 1, 4, 5 on the function of the Viśvarūpā verses: . . . *stutaśāstrayor eva samārambhāvyavasamsrāya samtatyai*.
 - 18 In this passage (JB. 1, 76 = ṢaḍvB. 1, 4, 7–8) there is a criticism (ṢaḍvB speaks of an *upavāda*) of the singing of the Viśvarūpā verses which seems to be twofold: a) To what Śastra belongs the Sāman singing of the Viśvarūpā verses, or, to use the words of the text, to what Stotra belongs the Prātaranuvāka recitation? There are 12 Stotras in the Agniṣṭoma and 12 corresponding Śastras. By singing the Viśvarūpā verses this parallelism is disturbed, since some sort of Stotra without Śastra is added. According to LSS. 1, 8, 6 the Prātaranuvāka may function as the Śastra which follows the Viśvarūpā Stotra. In that case there are 13 Stotras and Śastras. So the question of JB. and ṢaḍvB. is rather a leading one. Of course the answer should be: the Viśvarūpā verses. The actual answer of the text (I have done my duty, I have sung what should

be sung) looks rather strange and evasive. b) Since the ritual is called a Jyotiṣṭoma, there should be light in these introductory songs. The answer to the criticism that there is darkness rather than light in these Viśvarūpā verses is that there is light indeed, since Rc and Sāman are light. As appears from LSS. 1, 8, 13 ff. the Viśvarūpā verses should be combined with the so-called lights (SV. 2, 1181). The question about light and darkness in connection with the Viśvarūpā verses presupposes the arrangement of SV. 2, (1178?) 1179–81 and its application in LSS. It is a criticism on the Jaiminiyas and again ṢaḍvB. seems to have borrowed from JB.

I. 1. 1. 5. (77–78)

- 1 Read with Caland’s transcript *saiṣā for saiṣa*.
- 2 See PB. 6, 5, 17–18.
- 3 The word *śukra* here should mean *pavitra*, as appears from the parallels. This meaning is not mentioned in Renou’s *Vocabulaire du rituel védique* and in Sen’s *Dictionary of Vedic rituals*. See, however, PB. 6, 6, 9 on the strainer’s being white (*śukla*) and Soma’s being clear (*śukra*).
- 4 At the very moment when he receives the Droṇakalaśa underneath the axle the Udgātṛ has to take the strainer from this vessel over the axle. See Gaastra’s note on her (Dutch) translation of JSS. 1, 8.
- 5 Gotō, I. *Präsensklasse*, 102, n. 48 reads *śriyam mṛjyāt* for *śriyam ṛjyāt*.
- 6 Between the wheels of the *anas* lies the carriage or cart-load. This forms the property of the unsettled Aryans.
- 7 According to the dictionaries *prauḍhi* should be derived from *pra-vah* in the sense of “full growth” (see Monier-Williams). Here the derivation is from *pra-ūh*.
- 8 According to the parallels PB. and LSS. other formulas (which in JB. and JSS. are used for the placing of the Droṇakalaśa; see 73–76, n. 7) accompany the pushing forward of this vessel.
- 9 For these formulas and the practice which they accompany, see JSS. 1, 9.
- 10 According to PB. 6, 6, 1, the Droṇakalaśa has to be equated with the nobility.

I. 1. 1. 6. (79–80)

- 1 On *prayut* see JSS. 1, 9 and TB. 3, 7, 9, 1. The reading *marut* of PB. 1, 2, 5 may be preferable. The pressing stones are called the children of Marut, because by their noise they represent the thunder of the storm. For the symbolism of these pressing stones see also CH, 269–272.
- 2 The epithets, which are missing in PB. 1, 2, 5, denote Indra. See also JSS. 1, 9.
- 3 According to PB. 1, 2, 6 the priest pushes the sacrificer on cattle and himself on cattle and spiritual lustre. See also PB. 6, 6, 4, where the priest pushes himself on glory and spiritual lustre. JSS. 1, 9 differentiates between spiritual lustre for the priest himself and heaven for the sacrificer.
- 4 On *avahvārayati* see Hoffmann, *StII* 5/6 (1980), 97.
- 5 Here “so and so” denotes the rival of the sacrificer, who has driven him out of his kingship. Cf. PB. 6, 6, 2; LSS. 1, 10, 10.
- 6 No parallels. The overthrow of the monarchy refers to the removal of the usurper.
- 7 Cf. PB. 6, 6, 3.
- 8 Here *avaruddha* does not seem to be used in the sense of *aparuddha* (“expelled”) as above. On *avaruddha* meaning “exiled” see Rau, *Staat und Gesellschaft*, 129.
- 9 Read (with Caland’s transcript) *adhyūhyopāmsusavana iti grāvā* . . . instead of *adhyūhya “ima pāmsusavanah” iti grāvā*. See PB. 6, 6, 5 and LSS. 1, 10, 13.
- 10 The mentioned people should be a mighty neighbouring people according to LSS. 1, 10, 13 (see, however, also the commentary, on the people of a rival king). The king’s own people is meant. The reading *viśy* (loc.) does not make sense. Bloomfield’s *Concordance* correctly reads *viśam*.
- 11 The meaning of this sentence is not quite certain. The indicative implies an ascertainment connected with the contents of the formula: the people overcomes the own king

- (cf. PB. 6, 6, 5). The people should be the subject, the king the object in this sentence. The compound *vi-ṣṭhā-* does not make much sense in this connection. The MSS. read *vittiṣṭhāti* (see Caland's transcript and the reference to Whitney's MSS. in the "Studies" of the editors). I suggest to read *viṣṭhāti*. In *abhiprakṣiṇāhina* I take away *abhi* from the compound and connect it with the verb *sthā*, which produces a predicate "to overcome, defeat". The rest of the compound may contain a corruption of *annahina*, which refers to a king who is bereft of food or rather of subjects who may economically support him. See PB. 6, 6, 2 on people regarded as *annādyā*: . . . *idam aham amum . . . amuṣyā viṣo 'muṣmād annādyān nirūhāmi*. The king who has become isolated (*avaruddha*) in his stronghold by his subjects, who are no longer *saṃmukha*, but have become *vimukha* like the pressing stones, loses the control over his land (*anna*, *annādyā*) and has a waning power (*prakṣiṇa*).
- 12 For *vaceti* (one ms. *vadeti*) I suggest *vada iti* as an emendation.
- 13 The words of the king—whatever may be the exact contents—seem to imply that he delegates part of his power to the priest, who may become a *purohita* on such an occasion. See also Rau, *Staat und Gesellschaft*, 120. The punctuation of the crit. ed. is wrong.
- 14 On *apacāyati* see author, *JB. I, 1–65*, 85 (n. 1).
- 15 I read with Caland's transcript *anantaro* instead of *anantaram*. The *anantara* seems to be with other title of the *samanta*. See Kautilya Arthashastra 6, 2, 14 *tasya samantato maṇḍalibhūā bhūmy anantarā aripakṛtiḥ* "Encircling him on all sides, with territory immediately next to his is the constituent called the enemy"; 6, 2, 19 *bhūmyanantarāḥ prakṛtyamitrah*. "One with immediately proximate territory is the natural enemy" (tr. Kangle). Here not only the revolting own people, but also a neighbouring rival seems to be involved. On this problem see n. 10.
- 16 The word *rāṣṭra*, which has several meanings (see Rau, *Staat und Gesellschaft*, 72, n. 2: "1. Königsherrschaft, 2. Königreich. . . ; dazu bezeichnet es . . . vielleicht auch den bzw. die Regenten als Personen"), here denotes the nobility according to Caland's note on PB. 6, 6, 1 (referring to the parallel SB. 3, 9, 3, 3, where *kṣatram* is used instead of *rāṣṭram*). On the other hand the qualification "unsteady" (*śithila*) rather seems to imply the power of the ruling class typified by the king and his rule.
- 17 Both singular and plural of *viṣ* are used to denote the inhabitants of a kingdom. Now the question is whether the term refers to the people of the third class (the Vaiśyas) or also includes the others. According to Caland (PB. 6, 6, 1) the pressing stones are "the peasantry" (note: "Simply because they also are a plurality"). Translation and note are debatable. The so-called "yoking" of the pressing stones which are placed *saṃmukha*, is performed in order to unite the tribes under one leader, one sovereign king, and to make them "propitious" (one of the meanings of *saṃmukha* besides "face to face") for him. The magic of PB. 6, 6, 1 ff. is carried out on behalf of (or against) one individual king. It is highly improbable that kingship should only depend on the favour and disfavour of the peasants. It appears from Rau, o.c., 65 that *viṣ* may denote the third class as well as the three classes together. In the present passage the *yajamāna* belongs to the *viṣas*, which consequently have to include more people than just the Vaiśyas.
- 18 On *aṇu* see *Daily evening and morning offering*, 81 and 86 (n. 4). See also Rau, o.c., 59 *yatra vai kṣatram ujjayaty anvābhaktā vai tatra viṣ* (SB. 2, 4, 3, 6).
- 19 The sacrificer on whose behalf the priest performs the ritual often belongs to the Kṣatriyas. I suppose that here we are confronted with the following political structure. On top the sovereign power is exerted by one *saṃrāj*. As a consequence of the instability of his kingship the clans (*viṣas*) lose their power. When the clan-system (or the tribal system) loses force, the sacrificer (= head of one of the *viṣas*) loses power and consequently also his subjects (the *prajāṣ*), which form his *viṣ*, his people. The *viṣ* of the lower Kṣatriya obviously consists of Vaiśyas, the *viṣ* of the sovereign king includes several *viṣas* and their leaders.
- 20 The formula may have been used here on account of one of the (possible) etymologies of *dhiṣaṇā* (in the dual meaning 'heaven and earth?'), which connects this word with *dhā-* 'to place' (see Mayrhofer, *CESD*).

- 21 The words *iṣe ūrje* 'for sap and pith' point to another etymology (see preceding note) of *dhiṣaṇā* "Götter und Personifizierung der Säugung und Nahrungsmacht" (Mayrhofer, s.v., referring to Johansson). For this formula cf. JSS. 1, 9; BSS. 7, 5; ĀpSS. 12, 10, 1; MSS. 2, 3, 3, 9.

I. 1. 1. 7. (80 continued–81)

- 1 For the story of Svarbhānu see (i. a.) RV. 5, 40, 5–9; KS. 12, 13; MS. 2, 5, 2; TS. 2, 1, 2, 2; PB. 6, 6, 8; SB. 5, 3, 2, 2. See also Oertel, *JAOS* 26, 190 ff.
- 2 Cf. CH. 293 f.; KS. 28, 4: 158.9 ff.; MS. 4, 8, 3: 11.1 ff.; PB. 6, 6, 11; SB. 4, 3, 4, 21; ĀpSS. 13, 6, 12.
- 3 The colours of the sheep corresponding to the first and following hittings of the darkened sun do not agree in all the versions. PB. 6, 6, 10 prescribes the use of a white strainer for a sacrificer who is dear to the priest. The white wool used for the strainer forms the starting-point for the insertion of the Atri-Svarbhānu passage. By leaving out the motif of the white strainer JB. seems to betray its secondary adaptation.
- 4 A full stop should be placed here. The punctuation of the crit. ed. is wrong.
- 5 For the Jaiminiyas this is the second purification; see 73–76, n. 6. See also PB. 6, 6, 7 (with Caland's note on the difference between the mantra of PB. 1, 2, 7, in the Yajussamhitā, and of 6, 6, 7). In PB. the purification of the Droṇakalāśa by means of the strainer precedes the Atri-Svarbhānu story, which explains the whiteness of the strainer. In JB. this story rather abruptly begins in the middle of 1, 80 without any introduction. Both JB. and PB. do not explicitly state that the purification should be performed with the strainer.
- 6 The verse *pavitram te viśatam* (RV. 9, 83, 1) contains the words *āśnute* and *āśata*, which may explain why this verse serves *samaṣṭyai* ("in order to obtain something").
- 7 The three verses belong together (RV. 9, 83, 1–3). The aim (offspring) has to be connected with the last words of this verse (*pitaro garbham ā dadhuh*). The speckled bull has caused the dawns to shine, but these dawns are also to be taken as cows. Are we to interpret *rocayati* as "to cause to be pleased" or "to cause to long for" as well?
- 8 For *priyam dhāma* see *JB. I, 1–65*, 46 f. The verse is also found in JSS. 1, 9.
- 9 The Ādityas here are distinguished from the gods (Devas). On the peculiar position of these Ādityas, who originally were no Devas, but adopted the role of the Devas in the contest with the Āngirasas (= Asuras), see Kuiper, *Varuṇa and Vidūṣaka*, Amsterdam 1979, 32 ff; 63 ff.
- 10 Cf. KS. 30, 6 *yena rūpeṇa prajāpataye avapathās tena mahyam pavasva*.
- 11 RV. 9, 11, 3; PB. 6, 9, 6–7 (in a different context); JSS. 1, 9.
- 12 The *hiṃkāra* of the Adhvaryu priest here serves as the *hiṃkāra* which forms the introduction of a Sāman.
- 13 RV. 9, 61, 10; SV. 1, 467; 2, 22; JS. 1, 3, 1, 1; 3, 3, 1; JSS. 1, 9. The Jaiminiyas read *andhasā* for *andhasaḥ*.
- 14 The verse contains the word *uccā*, which may be explained as "upwards". See also PB. 15, 9, 1 "(The verses beginning:) 'On high (*uccā*), born of thy plant' are gāyatrīs, containing the word 'up' (*ut*), being the characteristic feature of the rising (*utthāna*)" (tr. Caland). The present passage has a close parallel in JB. 1, 116, where it is said that originally the two worlds were separated and did not support each other. Prajāpati 'saw' this and other verses (*sa etāḥ prajāpatir ro 'paśyat*; see Oertel, *Roots and Verb-Forms*, 44) and thereby produced the exchange between heaven and earth.
- 15 The text reads here and at JB. 1, 116 *savāsinau*. For the idea of a marital association between heaven and earth in connection with the root *vas* see JB. 1, 145–146 (*Auswahl*, § 38): . . . *anyo'nyasya grhe vasanti*. However, we should take into account that in the parallel of JB. 1, 116 Prajāpati instead of the Udgātṛ is the subject and that he made (*akarot*) the two worlds *savāsinau*, because gods and human beings were hungry. The idea of a marriage is not explicitly mentioned in this passage. Perhaps *savāsinau* (one ms. has *sāvāsinau*) should be read. Prajāpati caused both worlds to have inhabitants (gods and human beings) who were *sāvasa* ("supplied with pro-

vision"; on the term see *JB. I, 1–65*, 90, n. 38) instead of being hungry.

- 16 I take *kāmam* with *asmai* and interpret it as *kāme* or *kāmāya* with the dative. I have no parallels for this use of *kāmam*. An accusative depending on *pinvāte* seems to be out of the question, since the middle means 'to abound' rather than 'to make overflow'. Moreover the parallel proves that it was Prajāpati's aim that heaven and earth should become plentiful. The concern (*kāmam asmai*) of the one who knows the implications is of course less unselfish. It is obvious that *JB. I, 116* is more original than the present passage.

I. 1. 2. 1. (82–86)

- 1 Hoens, *Śānti*, 91 translates "They wound as it were the sacrifice by killing king Soma by means of the pressing-stone in the havirdhāna-tent before creeping to the bahiṣpavamānalaud". The *sarpaṇa* is interpreted by the text as the stealing away after a crime. On killing Soma see Lévi, *Doctrine*, 170. Cf. TS. 6, 4, 4, 4; ŚaṅvB. 1, 7, 1 and PB. 16, 1, 12. Now see also Schlerath, *ABORI* 68 (1987), 345–348.
- 2 Cf. 1, 202; ŚaṅvB. 3, 1, 2 and see Hoens, *Śānti*, 91; 103; 105.
- 3 According to Oertel, o.c., 100 and Caland's transcript the MSS. read *sarpanti*. The crit. ed. seems to have the correct reading *sarpanti* (see also Oertel).
- 4 See Oertel, o.c., 100–101 on *atandrāyata* (besides *tandrayate*) and Kuiper, *Fel. Vol. Kirfel* (Bonn 1955), 176–177 (on the formation and etymology of the verb; see, however, also Mayrhofer, s.v. *tandate*). The noun *tandrā* does not occur before the epics.
- 5 In PB. 6, 7, 5 Vāc leaves the gods and is won back by means of a share given by the chanters. The three chanters indeed offer oblations to Vāc.
- 6 Read *sarpsyan* (with Oertel, o.c., 100) or *srapsyan* (Caland's transcript). The usual form is *srapsyan* (see Oertel o.c., 101).
- 7 The subject is the Udgātṛ (or, in practice, the Udgātṛ and the other two chanters). On these two so-called election oblations (*pravṛtahomau*) see *CH*, 170. The first oblation is accompanied by the verse "Bekura by name . . .", here mentioned as a second option. See LSS. 1, 11, 9. However, *JB. I, 70* states that the Udgātṛ is not chosen and the *pravara* mentioned by LSS. 1, 10, 25 is actually missing in *JB. I, 81* (end). JSS. 1, 10, however, explicitly calls these oblations *pravṛtahomas* and JSS 1, 2 deals with a *pravara*. Perhaps mantras which elsewhere accompany *pravṛtahomas* here are used for different oblations. The term *pravṛtahoma* is only used by the Sāmavedic sūtras, not by the two Brāhmaṇas.
- 8 Read with Oertel, *Roots*, 100 *madhumattamam asmin* for *madhumat tasmin*.
- 9 Cf. (i.a.) TS. 3, 1, 10, 1. Keith remarks (in a note on his translation) that this verse should refer to the Pravṛtahoma of the Bahiṣpavamāna ritual "offered by the Adhvaryu and Āgnidhra". See also *CH*, 187. Indeed the verse is used with a Pravṛtahoma in some texts (see e.g. ĀpSS. 11, 20, 1), but here and in JSS. 1, 10 the Sāmavedic priests perform the offering with this verse.
- 10 Read *tayāparighṛitayā* instead of *tayā parighṛitayā*.
- 11 See Minard, *Trois Énigmes* II, § 131 a on *yajñam tan-*. In the present context the emphasis lies on the extension of the sacrifice towards heaven realized by means of speech, i.e. by the Sāmans.
- 12 See *CH*, 170; PB. 1, 3, 1; 6, 7, 6; LSS. 1, 11, 9. It is not found in JSS.
- 13 For *naṣṭrā* (also occurring *JB. 2, 423*) see Wackernagel-Debrunner II, 2, 708. Perhaps the correct reading should be *nāṣṭrā*. Cf. PB. 6, 7, 2 *sūryo mā divyābhyo nāṣṭrābhyah pātu* (the parallel of the following mantra in *JB.*). See also Oertel, *Roots*, 111 and KZ 65 (1938), 64, who suggests to read *nāṣṭrā*. On the other hand see *ahamnamstra* in 301, n. 16.
- 14 For literature on the construction of *iṣvaro*, see Oertel, o.c., 111.
- 15 Cf. PB. 1, 3, 2; 6, 7, 2; LSS. 1, 11, 9. The mantra of JSS. verbally agrees with *JB.* See also Oertel, o.c., 111.
- 16 As an adverb *etaḍ* mostly refers to the present situation. All the mss. read *ed*. Caland suggests to read *evaitad* (in his transcript). For this combination often meaning "by

doing so" see Minard. *Trois Énigmes* I, 559 b. Are we to read *eva tad*? The adverbial *tad* ("then") refers to the situation of the story, i.e. of the myth which forms the example for the ritual.

- 17 The adverb *atra* presupposes a gesture. The *āstāva*, where the *bahiṣpavamāna stotra* is executed, seems to be meant. For traces of oral tradition see *JB. I, 1–65*, 143, n. 9 and Minard, *Trois Énigmes* II, 17 a.
- 18 The gerund *udañcayitvā* does not make sense here. Whitney's MSS. (see the *Studies* of the editors) as well as Caland's transcript read *udañca itvā*. See also Rau, *Surabhi* (Felic. Vol. Sreekrishna Sarma), Tirupati 1983, 142. The *sarpaṇa* is northward. See JSS 1, 10 *ta udañco bahiṣpavamānāya sarpanti*.
- 19 Mostly *saṁmrṣṭa* means 'cleansed'. In this context occurring together with *śānta* it should have a different meaning. The verb *saṁmrj-* also may denote stroking or caressing. A horse should be calmed rather than cleansed. On the other hand this stroking is mostly done by hand, whereas the bunch of grass (*prastara*) taken by the Adhvaryu (see beginning of I, 84) rather points to *saṁmrj* "to sweep clean". A *saṁmārjana* is a wisp of grass used for purifying ladles. See also PB. 6, 7, 18–19, where on the one hand the horse is wiped with a bunch of grass and on the other hand the grass seems to serve as food. Hoens, *Śānti*, 91–92 misreads *saṁsṛṣṭam* for *saṁmrṣṭam*.
- 20 JSS. 1, 10.
- 21 Here *adhyavasyati* does not have its usual meaning, but should be interpreted as *avasyati* + *adhi*, as also appears from the next sentence, in which *avasyati* is used without *adhi*. For *adhyavasyati* + acc. meaning 'to take up one's abode in' see also Minard, *Trois Énigmes* I, 108 c.
- 22 Read 'procyā (as is done by Caland in his transcript and Oertel, *Roots* 66).
- 23 JSS. 1, 11. This takes place at the *āstāva*, where the *Bahiṣpavamāna* is sung. Cf. also PB. 6, 6, 17 *somehodgāyety āha mahyaṁ tejaḥ brahmavarcaśāyety*, where these formulas are muttered by the Udgātṛ, when the Soma is flowing through the strainer (see *JB. I, 81*). See also LSS. 1, 10, 21 a.
- 24 In the second part of these formulas the Udgātṛ seems to function as the mouth-piece of his sacrificer. It is true that the wish to obtain spiritual lustre (*mahyaṁ brhmavarcaśāya*) refers to the brahmin priest, but *mama grāmaṇeyāya* at the end rather points to other people. According to Rau, *Staat und Gesellschaft*, 56 the *grāmaṇi* was a Vaiśya. However, I think that his classification is too rigid and that it confuses some chronologically different situations. Originally the Vaiśya was everyone who belonged to a *viś* or a *grāma* except the leader or the brahmins. I doubt whether the *grāmaṇi* "lediglich ein Organ der Selbstverwaltung des dritten Standes war" (Rau, p. 57) in early times, when *grāma* still was not a village and *viś* not a real class. The leader of one *grāma* was no doubt a Kṣatriya who ruled over his *prajāś* (subjects), but was inferior to the *rājan* (who again might be lower than a *saṁrāj*). Therefore I take *prajāś* in these formulas as subjects rather than as descendants (Gaastra: "nakomelingen") and *grāmaṇeya* (= *grāmaṇiṇya*; *grāmaṇiṭhya*) as the leadership of a clan rather than as preeminence in a (village) community (Gaastra: "voorrang in mijn gemeente", tr. JSS. 1, 10) and make these refer to the Yajamāna. See also PB. 1, 2, 9 (and LSS. 1, 10, 21 ff.) on the combination of the interests of the priest and the sacrificer (mostly a king).
- 25 *kim mama ekasmā āgāsyāmi kim ekasmā iti* (crit. ed.); *kim + mama ekasmā āgāsyāmi kim me kasmā iti* (Caland's transcript). A genitive of the first person of the personal pronoun does not make sense here. In the second half of the question it is rightly left out in the edition. The form *mama* in the first question cannot be the genitive on account of the sandhi. Caland's "+" in the transcript seems indicate that something has fallen out. It is clear that *kim* is not the interrogative particle, but the pronoun. For *ā-gā-* = acc. meaning 'to obtain something by singing' cf. ChU. 1, 1, 13 *sa ha smaibhyah kāmān āgāyati* and especially 1, 7, 8–9 *tasmād u haivaṁvid udgātā brūyāt: kaṁ te kāmān āgāyānti*. In the present passage Grāva's words seem to imply: "You may ask whatever you wish and I shall obtain it for you by singing". His success is not based on a particular esoteric knowledge; at least this is not mentioned in the text.

- He applies the wish at the moment when the so-called *purastājapa* (see CH, 147–148) of the *Bahiṣpavamāna* is executed by the Udgātṛ. After *somodgāyodgāya soma* he does not continue with wishes in his own interest (*mahyaṃ tejase . . .* etc), but mentions a particular aim (*idam . . . idam* “this or that or the other thing”) and the dative of the person concerned (*amusmai*), i.e. of the *yajamāna*. One may suppose that *idam* refers to the accusative and as such denotes the object of *udgāya*. This means that Soma is requested to fulfill the wishes. The human Udgātṛ is the instrument of the divine one, Soma, and as such he cannot fail.
- 26 Read *vidvān* (with Caland’s transcript).
- 27 According to JSS. 1, 8 the Udgātṛ enters the Mahāvedi between Cātvāla and Utkara. See also JSS. 1, 6 on establishing the Dhiṣṇyas and entering the Sadas through its backdoor going to the north of the Āgnīdhra. One does not pass between Dhiṣṇyas and therefore is not caught.
- 28 JSS. 1, 8 reads *ayā asi* instead of *dhā asi*. The latter reading is not only confirmed by the Brāhmaṇa itself (*dhā vai nāma vediḥ*), but also by the formula *dhā asi* referring to the Veda (see i.a. TS. 2, 6, 4, 4). Instead of *tvad* Gaastra’s edition reads *tad*. In her Dutch translation miss Gaastra derives *udgeṣma* from *gā* ‘to go’ (“mogen wij . . . hier opgaan”: “may we come on here”). However, the entrance on the Veda is not described as coming on or up, but as descending on (*abhyava-i*). The form *udgeṣma* is a precativ of *ud-gā* pregnantly used as ‘to sing the Udgītha’ or ‘to function as an Udgātṛ’ (see Minard, *Trois Énigmes* II. 552).
- 29 Caland, *Auswahl*, 16 translates *prāṇān . . . saṃtatya* by “mit ununterbrochenen Hauchen”. Does the plural *prāṇān* denote life (i.e. the totality of the *prāṇas* of each priest) or does it refer to respiration only and is the plural due to the fact that several priests are involved? See, however, also JB. 1, 111 on the *saṃtati* of three different sorts of breaths. The continuity of the *prāṇa(s)* seems to be based on the continuity of the *sarpaṇa* in which the priests do not lose contact and thereby produce the most important continuity: life. According to PB. 6, 7, 12 the cohesion of the five moving priests brings about the cohesion of the fivefold sacrifice. On the other hand the explicit reference to drawing draughts (*grahān gṛhītvā*) inside the Havirdhāna should have a function. Cf. PB. 6, 8, 4 *navibhiḥ stuvanti navādhvaryuḥ prātaḥsavane grahān gṛhṇāti tān pāvayanti teṣāṃ prāṇān utsrjanti*. Caland asks in a note: “What is the exact purpose of these last words?”. It seems that the *grahas* are regarded as inhalations which are compensated by the exhalations of the out-of-doors laud. Perhaps two different symbolisms have become confused here.
- 30 Caland translates *saṃtata* by “ununterbrochen”, but by adding the Latin equivalent *continuus* between brackets he shows that he rightly does not make the continuity refer to heaven itself, but to heaven and earth. For a wrong interpretation see Schrapel, *Untersuchung der Partikel iva*, 56 (“Ein zusammenhängendes Kontingent ist ja die schimmernde Welt”). For the comparable Latin *continuus* see Lewis’ and Short’s dictionary (*aēr continuus terrae est* “The sky joins the earth” and, even absolutely used as in our text, *Leucada continuam veteres habuere coloni* “The old colonists were still living in a Leucas which joined (the mainland)”).
- 31 These words I place in parenthesis in order to maintain the connection between the predicate *sarpanti* (which is missing in Caland’s *Auswahl*) and the final datives.
- 32 Caland, *Auswahl*, 17, n. 1 refers to JB. I, 278 *prahvarā iva . . . sarpanti* (*prahvara* = “stooped forwards”) and for the present reading *prāvabhra* he draws attention to Dhātup. 15, 49 (*vabhr, vabhrati gatau*) in *Over en uit het JB.*, 21.
- 33 Cf. KS. 33, 7: 33.9; TS. 7, 5, 7, 4; PB. 6, 7, 10 and Schrapel, o.c., 55 (whose interpretation I do not share). The meaning of *pratīkūla* is ‘upwards against the bank’ rather than ‘up-stream’ (Caland’s tr. of PB.) or ‘rive (opposée)’ (Renou, *Index Védique*). The direction (“upwards against”) is meant, as appears from JB. 2, 298 *pratīpaṃ yanti pratīpaṃ iva vai svargo lokah* (where ‘up-stream’ indeed is suitable).
- 34 Instead of *anapavyādhāya* Caland’s *Auswahl* reads *anapavyāthāya*. See also Renou, *Index védique* (“fait de ne pas chanceler”) and JSS. 1, 17 (. . . *devarathasyānapavyāthāya* “in order that the divine chariot may not get off the track”). See also the

- Studies of the Editors* and cf. JB. 1, 130; 330. See further Ehlers, *Emendationen*, 7.
- 35 Cf. PB. 6, 7, 12 (with Caland’s n. 2). See also Gonda, *Savayajñas*, 131. On the fivefold victims (man, horse, bullock, ram, he-goat) see PB. 2, 4, 2.
- 36 See *Jaiminiya Brāhmaṇa I*, 1–65, n. 26.
- 37 Cf. PB. 6, 7, 17; ŚB. 1, 8, 3, 11.
- 38 Cf. TS. 6, 1, 8, 5.
- 39 The correct punctuation requires a stop after *iti*.

I. 1. 2. 2. (87–89)

- 1 In my view *sa* (. . . *prātapat*) and *tasya* (. . . *pradāhād*) do not refer to the same. Caland’s translation is less explicit. The verb *pradah-* is associated with the fire, which in the next sentence is denoted by the pronoun *ayam*, because the gods live in heaven.
- 2 The beginning of this chapter may be compared with JB. 2, 5.
- 3 The Out-of-doors laud ends with the syllable *ā* (*agmann ṛasya yonim ā*).
- 4 Read with Caland *parāciṣu hi stuvanti* instead of *parāciḥis stuvanti*. At the end of this chapter the instrumental is used (*sarvābhis stuyur*). See Oertel, “Zu den Kasusvariationen in der vedischen Prosa”, SBAW 1937/8, 76 ff. See also 1, 89 (*parāciṣu stuvanti*).
- 5 Cf. PB. 6, 8, 9.
- 6 For a correction of Caland’s interpretation (*Auswahl*, 17 f.) see author, *JRAS* 1977, 150. Read *sa yadaiva* instead of *sadaiva*.
- 7 Cf. PB. 6, 8, 18; ŚaṅvB. 2, 1, 34 and LSS. 1, 12, 10–11 (with Parpola’s note). Four syllables after the Prastāva are replaced by *bha* Stobhas just as in the Rathantara.
- 8 Cf. PB. 6, 8, 18 and ŚaṅvB. 2, 1, 35. The equation is often found elsewhere.
- 9 For *annakāṣin* cf. JUB. 1, 11, 1 (Oertel hesitatingly translates “yearning for food”, see also his note) and JB. 2, 148–149. Ghosh, o.c., 2–3 accepts Oertel’s interpretation, but has some doubts about the etymology of *kāṣin* and therefore suggests to read *kāmin*. Perhaps the root *kaś* ‘to see, look’ may also denote ‘to look for’.
- 10 Read with Ghosh *sa yad dhimkrīya n’om* (elision of *a* before *o*) *kuryāt* instead of *sa yad dhimkrīyenom kuryāt*.
- 11 The crit. ed. has *parān* (see Wackernagel III, 231) *devānnādyam iṭāt*; Ghosh: *parān devān annādyam iṭāt*; Caland’s transcript: *parān evānnādyam iṭāt*. Since divine food is out of the question and losing food to the gods seems rather strange in a ritualistic context, I prefer Caland’s text (in which *parān eva . . .* is given without a *varia lectio parām deva . . .*).
- 12 In Sāmavedic texts the own Samhitā is mostly placed above the Rgveda. See also ŚB. 8, 1, 3, 5 (*sāma vā ṛcāh pātīḥ*). The own class of the Brahman priests, however, is superior to the Kṣatriya class. For the equation cf. ŚB. 12, 8, 3, 23 (. . . *kṣatram vai sāma . . . sāmrajam vai sāma . . .*).
- 13 Cf. TB. 3, 12, 9, 2 (*rgbhyo jātam vaiṣyam varṇam āhuḥ*).
- 14 Here *yad* should be left out (with Ghosh).
- 15 Probably because this class is always identified with sacrifice (*yajña*).
- 16 Ghosh translates *madhu* by “a sweet thing”, Gaastra (Dutch translation of JSS. 1, 11) by “zoetigheid” (“sweets”). Since actually nothing of sweetness is meant and *madhu* serves as a symbolical designation of the rain (parallelism of Soma and rain), I translate *madhu* by honey, the usual symbol of fertility and rain in the Veda. In the parallel formula of PB. 1, 3, 6 and LSS. 1, 12, 3 *annam* replaces *madhu*.
- 17 The accusatives seem to be difficult in this context. Ghosh supplies “bring us” between brackets (with a question mark). Gaastra (JSS. 1, 11) connects them with *somodgāyodgāya soma* which directly follows in the text of the sūtra. She translates *bhadraṃ bhadram* by “wel” (English “well”), which is definitely wrong. Fujii, *Machikaneyama Ronso* 20 (1986), 9 supplies between brackets “I shall make”. The accusatives form the *pratīka* of RV. 8, 93, 28 a and b *bhadram-bhadram na ā bhara* and *iṣam ūrjam śatakrato* (= ŚV. 1, 173, a–b; JS. 1, 2, 1, 6, 9).

- 18 Here *bhaviṣyati* and *bhūti* are connected.
- 19 Instead of *vit* we should read *vittam*, as appears from the ŚātB. fragment (and was suggested by Caland in his transcript).
- 20 Prajāpati here represents cosmic man, the universe.
- 21 The punctuation of the crit. ed. is wrong. A *daṇḍa* should be placed after *asmai*. For the construction cf. JB. 1, 300 *sa yo haivam vidvān jāmi kalpayaty ajāmy evāśya tat kṛptam bhavati*. In the present passage the rather great difference between the transitive and intransitive meanings of *kṛp* has been utilized.
- 22 According to JSS. 1, 11 this is muttered by the Udgātṛ before the chanting. The crit. ed. does not print it as a formula. The arrangement of Prajāpati or rather of the quarters of space may be connected with the position of the priests, on which see CH §134 d. Especially the secondary Sāmavedic priests ("choristers") seem to be meant. See JSS. 1, 11 (the Udgātṛ touches them saying "You are the quarters of space . . .") and DSS. 3, 4, 3 (quoting an unidentified Brāhmaṇa, which states *catvāra upagāḥ syuś catasro diśo digbhir upagāyanti*).
- 23 Perhaps we should read (with two of Caland's MSS) *ye devasomasya* instead of *yad eva somasya*. See the end of this paragraph: . . . *bhākṣita eva devas somo* (MSS: *deva somo*) *bhavati*.
- 24 See author, JRAS 1977, 150–151 for the interpretation of this passage. Caland, *Auswahl*, 18, makes the *prasarpaṇa* refer to the slow moving towards the Bahiṣpavamāna, whereas it should refer to the moving towards the Sadas. The problem is the presence of a lot of people at the Bahiṣpavamāna who either have not the opportunity to participate in the sacrifice and therefore leave after the Out-of-doors ceremony, or want to join the *prasarpaṇa* towards the Sadas (see ĀpSS. 13, 6, 17 "Über den ins Sadas Hineingetretenen . . . wird in der heiligen Überlieferung gelehrt: 'Zu welchem Opfer er hinkommt, diesen wohne er im Sadas bei'", tr. Caland) but cannot all drink of the Soma, since not everybody can be invited and there will not be the opportunity for everyone to partake of the drinking of the Soma. Caland's mistake seems to be due to the confusion on this point in AB. 2, 22 and ŚāṅkhB. 12, 5. The latter text states: "When the Pavamāna has been sung, he should mutter the following, 'Invoked are the gods for the eating of this Soma . . . let the gods invoke me for the eating of this Soma; . . . with mind thee I eat . . . ! This is the joint invocation with the gods. So by him yonder Soma, the king, . . . is eaten, that food yonder which the gods eat'". (tr. Keith) Two things are clear. First, this does no more refer to the *sarpaṇa* towards the Bahiṣpavamāna, but to the consumption of Soma in the Sadas (to which an other *sarpaṇa* takes place) after the Bahiṣpavamāna. Second, the actual drinking of the Soma is replaced by a symbolical drinking. The gods drink the moon, the people present at the Bahiṣpavamāna who cannot actually drink Soma perform a mental or symbolical drinking with their prāṇas. The reason for this is stated in the text of ŚāṅkhB.: "Then (they ask) 'All the gods rejoice together in the morning in the Pavamāna; how then is it not then completely consumed?'" (tr. Keith).
- 25 *Auswahl* and the crit. ed. read *aharahas tam iti* and Caland translates "rede er Tag für Tag (. . .) so an". In a note he observes: "Die Hinzufügung: 'Tag für Tag' gibt an, dass auch bei einer mehrtägigen Somafeier so zu verfahren ist". This does not carry conviction. One should read with Fujii, *Machikaneyama Ronso* 20 (Osaka University 1986), 8 (*manyetā*) *hara hastam*. By this *contactus* between priest or Yajamāna and one of the people present all the people participates in the consumption of the Soma which will take place.
- 26 Cf. AB. 2, 22, 5, where, however, the application is different (see n. 24 and JRAS 1977, 150–151).
- 27 See PB. 6, 8, 8, where Caland observes in a note: "They are all addressed to one deity: Soma".
- 28 Instead of the corrupt 'nyo 'calo I suggest to read 'ranyacalo (= *aranyacara*).
- 29 CH, 193; "Ils vont au nord, et, face au nord, disent successivement . . .".
- 30 The *prajās* are the subjects of the Yajamāna/Kṣatriya who form the audience at the Bahiṣpavamāna and may run off or stay at the end of the Bahiṣpavamāna.

I. 1. 2. 3. (90–96)

- 1 RV. 9, 11, 1; SV. 2, 1 ff; 2, 113; JS. 3, 1, 3; 3, 11, 9; PB. 6, 9, 1. In the mantra *upa-gā* either means 'to join in singing' (Geldner: "stimmt mit ein in dem Gesang") or 'to sing to, to sing a song on'. In the sense of 'to sing unto' it seems to be taken by PB. (see also Caland's translation). The dative *asmai*, which actually should denote the Soma, seems to refer to the sacrificer in the secondary application of the mantra in this Kāmya rite of PB. The men are invited to sing unto the sacrificer and to accept and honour him as the leader of the *grāma*. In JB., however, the secondary application seems to be completely different. The main stress falls on prosperity rather than on leadership, and *asmai* seems to be taken as the dative of *idam* 'this earthly world', as appears from the fact that *asyai* (dative of *iyam* 'this earth') is introduced as the synonym of *asmai* in the explanation. The men should sing a song on (the subject of) this earth, the source of prosperity.
- 2 Rau, *Staat und Gesellschaft*, 59; "Wo immer unsere Quellen für einen *grāmakāma* bestimmte Opfer vorschreiben, denken sie wahrscheinlich zunächst an eine Person, die vom König ein Dorf als Lehen zu erhalten sich gerechtfertigt glaubt". This may apply in the case of JB., where the economic profit is of central importance, but in PB. the leadership of the *grāma*, to be regarded as a "Schar wandernder Viehzüchter" (Rau, p. 53) or a clan, seems to be meant.
- 3 The various shades of meaning of *upa* are used here in the secondary application of the mantra. The use of *upa* as a preposition (here with the loc. two times in this chapter) is not found in the handbooks on syntax, which deny its occurrence after the Vedic Samhitās. See Delbrück, *Altind. Syntax*, 455. Its occurrence here may be due to the rather forced explanation of a particular word from a mantra in a secondary application.
- 4 RV. 9, 11, 1 c (see further n. 1).
- 5 RV. 9, 61, 13; SV. 1, 487; 2, 112; 2, 685; JS. 1, 3, 3, 1; 3, 11, 8; 3, 56, 13; PB. 6, 9, 4. For the interpretation of *aptur*- see Mayrhofer's dictionary.
- 6 Instead of *upeva vā ātman prajāyā* . . . the MSS. read *upeva* (Caland's transcript: *upa*) *vā ātman prajāvaivātman prajāyā* . . . Cf. PB. *upa vai prajā* (Caland: "The offspring is 'unto'"). Evidently *upa* denotes 'additional' in the application. In JB. *upa* is again a preposition (with the locative). Offspring is something in addition to (*upa*) oneself. For this use of *upa* see Pān. 2, 3, 9. For the double meaning of *upa-jan* 'to generate' and 'to produce in addition' see JB. 1, 18 (in connection with *upamāsa*). I read: *upeva vā ātman prajāvaivātman prajāyā* . . . (Caland's transcript mentions *prajāvaivātman* as the reading of two MSS).
- 7 The text is corrupt and *aparedyuh* is not a convincing emendation. It is clear from similar sentences in 92 and 93 (*etām eva pratipadam kurvita sanim praiṣyan* . . . ; *etām eva . . . kurviraṇ yeṣām* . . . ; *etām eva . . . kurvītābhicaram* . . .) that the same opening may also serve people with different aims. I have no solution, but suppose that the corruption *apareyuh* (*āpareyuh*; v. 1 *āpareyuh*; v. 1 *apareyah*) either should be connected with the root *āp* (on account of *aptur* and *āptvā* in the explanation) or with *apara* (*apara u?*).
- 8 Here *aptur* (see n. 5) seems to be taken as *āptṛ* (cf. *āptvā* in this context).
- 9 RV. 9, 61, 13 b. Here the text seems to connect *gobhir* with *bhaṅgam* rather than with *pariṣṛtam*.
- 10 Instead of *yajño vai gobhir bhaṅgaḥ paśavaḥ pariṣṛto* I read *yajño vai gobhir bhaṅgaḥ—paśavo hi yajñāḥ—pariṣṛtaḥ*. Cf. ŚB. 3, 1, 4, 9 *paśavo hī yajñāḥ* and 3, 2, 3, 11 *paśavo yajñāḥ*.
- 11 Cf. TB. 1, 3, 3, 5. Since the sacrificer often is a Kṣatriya, we may also take into account the identification *ksatram* = Soma (ŚB. 3, 4, 1, 10; 3, 9, 3, 3; 5, 3, 5, 8).
- 12 RV. 9, 62, 25; SV. 2, 125; JS. 3, 13, 1; PB. 6, 9, 10.
- 13 With some hesitation I connect *bahur bhavati* with the instrumental *somena*. The usual construction of *bahu* with the instrumental is *bahuḥ prajāyā paśubhir bhavati* (See Delbrück, *Altind. Syntax*, 137). Here *bahur bhavati* is followed by *prajāyate*. It is not clear why the sacrificer becomes productive.

- 14 RV. 9, 61, 28; SV. 1, 479; 2, 128; JS. 1, 3, 2, 3; 3, 13, 4; PB. 6, 10, 12.
- 15 In the mantra *jana* may have the meaning 'people', but in the application *jana* denotes 'foreign people', i.e. people not belonging to the own tribe. See also Caland's translation of PB. 6, 10, 12 and Rau, *Staat und Gesellschaft*, 64.
- 16 RV. 9, 49, 2; SV. 2, 786; JS. 4, 29, 10; PB. 6, 10, 19.
- 17 Up to here the middle *kurvita* was used. Here *kuryāt* with the genitive of the sacrificer for whom this is done, is found, just as in PB. The same expression also occurs in the rest of this section. The alternation of active and middle makes sense, because the active mostly refers to a Kṣatriya for whom the priest performs the sacrifice. Here the sacrificer is someone who starts a war.
- 18 In itself *sani* may denote all kinds of acquisitions and *sanīsyu* also means 'eager for booty'. Here references to cattle-raids seem out of the question. The middle *kurvita* (see n. 17) instead of *kuryāt* of the preceding application of the same opening implies that a priest or at least a brahmin is meant. Cattle forms the Dakṣiṇā of the travelling or invited priest.
- 19 RV. 9, 66, 19; SV. 2, 814 and 868; JS. 2, 6, 2; 4, 3, 9; 4, 12, 6; PB. 6, 10, 1.
- 20 The verb *pavate* denotes purification as well as the activity of the wind (*ya eṣa pavate*). So Agni *pavamāna* combines fire and wind, body and breath (soul).
- 21 According to PB. 6, 10, 1–3 this is the only application.
- 22 RV. 9, 64, 28; SV. 2, 4; JS. 3, 1, 6; PB. 6, 9, 24 (where the application is different).
- 23 Cf. PB. 6, 9, 25 and especially 12, 1, 2. The Gāyatrī is always connected with the eastern quarter, with Agni, with light (GB. 2, 5, 15 *gāyatrī eva bhargah*; PB. 15, 10, 6 *vyotir vai gāyatrī chandasām*; see also ŚāṅkhB. 17, 6) and with fiery energy (PB. 15, 10, 6 *tejo vai gāyatrī chandasām*; see also TB. 3, 9, 4, 6).
- 24 For the connection between energy or light (*tejas*) and spiritual lustre (*brahmavaracasa*) see also PB. 15, 1, 8 (*tejo brahmavaracasam gāyatrī*) and AB. 1, 5, 2. The Brahman class is associated with this metre (see JB. 1, 66, where *brahmavaracasa*, *virya* and *prajana* represent the three classes).
- 25 Cf. AB. 1, 5, 17 *ojo vā indriyam vīryam triṣṭup*.
- 26 The Brāhmaṇa makes two mistakes. It forgets to explain why this particular opening is also connected with metres other than the Gāyatrī (as is done by PB. 6, 9, 25) and it does not take into account that the aim of this opening was reaching *brahmavaracasa* and nothing else (unlike PB. 6, 9, 24–26).
- 27 Insert *pra* before *prajāyā* (in conformity with Caland's transcript).
- 28 RV. 9, 54, 1; 2, 105; JS. 3, 11, 1. No parallel in PB.
- 29 RV. 9, 62, 1; SV. 2, 180; JS. 3, 17, 1; PB. 6, 9, 13.
- 30 According to KṣudraS. 1, 1, 8 this refers to the case of *bahūnām asakhinām yajamānānām*, whereas for sacrificers who are companions the opening *dauidyutatyā* (JB. 1, 93; PB. 6, 9, 24) is prescribed in the next sūtra. The difference between a loose group of sacrificers and a community of sacrificers is expressed in PB. by *bahubhyah* ("loose"; 6, 9, 13) and *vrātāya* ("group"; 6, 9, 24) JB. does not make the distinction and applies the opening *dauidyutatyā* for someone who is *brahmavaracasa-kāma*.
- 31 Since this is a stock combination I add (whith some MSS. and Caland's transcript) *śraīṣṭhyāya* after *yaīṣṭhyāya*.
- 32 RV. 9, 64, 4; SV. 1, 482; 2, 384; 1, 3, 2, 6; 3, 31, 4. No parallel in PB.
- 33 RV. 9, 19, 2; SV. 2, 351; JS. 3, 29, 8; PB. 6, 10, 14.
- 34 RV. 9, 64, 22; SV. 1, 472; 2, 426; JS. 1, 3, 1, 6; 3, 33, 1. No parallel in PB. Cf., however, PB. 6, 10, 9–10.
- 35 RV. 9, 55, 4; SV. 2, 328; JS. 3, 27, 4. No parallel in PB. This cannot be a tristich, since it is a last verse. Probably RV. 9, 55, 4–3–2 form a tristich with reversed order. Cf. PB. 6, 9, 9 (with Caland's note).
- 36 There may be a corruption in *anyato vātyevābhītya*. I read *anyatoghātya* (cf. ŚB. 1, 6, 3, 33).
- 37 RV. 9, 61, 25; SV. 1, 510; 2, 563; JS. 1, 3, 4, 14; 3, 44, 9; PB. 6, 10, 6.
- 38 Note the play upon *Indra/deva* and *indriya/deva* (mental faculties, vital powers, senses).

- 39 According to PB. 6, 10, 4 he should take as opening *ā no mitrāvaruṇa* (RV. 3, 62, 16; SV. 1, 220; 2, 13; JS. 1, 2, 1, 11, 7; 3, 2, 4). See, however, the reference to the KṣudraS. in Caland's note on PB. 6, 10, 4. It appears from KṣudraS. 1, 1, 2, 1 that the opening may consist of a combination of verses (*sambhārya*!), namely the quoted RV. 3, 62, 16, together with *pāvasva vāco agriya* (RV. 9, 62, 25, see n. 12) and *upāsmāi gāyatā narah* (RV. 9, 11, 1, see n. 1). The reference to Agni is not clear in JB. and does not seem to be confirmed by the KṣudraS. Probably JB. makes its own combination of verses, in which RV. 3, 62, 16 represents the Varuṇa aspect and RV. 9, 66, 19 (see n. 19) the Agni aspect (*agna āyumsi pavase* . . .; for somebody who is ill according to JB. 1, 92).
- 40 The meaning of *ānāyakāma* as well as of some details in this passage is uncertain. In his transcript Caland suggests to read *yasyām varṣīyasyām rci hrasiyas sāma syād yasyām vā hrasiyasyām varṣīyas* I make *hrastyas* and *varṣīyas* refer to a Pāda in the verse. So much is clear that there is a reference to someone who obtains something great by means of something small. In *ānāyakāma* (if at least this is the correct reading) one may distinguish a noun derived from *ā-nī* 'to fetch'. We may suppose that *ānāya* refers to catching something (animals, fishes, etc.) by means of something smaller, i.e. by a bait. According to Pāṇini *ānāya* means 'fisherman's net'. This may be based on *ā-nī* 'to catch', but this verb perhaps also means 'to allure, decoy'. The terms *ānāyin* 'fisher' and *ānāyāte* 'to form a net' (occurring in later texts) seem to be connected with the technique of fishing, i.e. by drawing a net. Even in this case throwing out small fish in order to allure and catch the big ones is not unusual. The *matsyanyāya* was well-known. Probably *ānāya* did not only mean 'fisherman's net', but also 'fishing' (i.e. 'drawing towards oneself'). See also *ānāyarajju* in VādhS.
- 41 Caland's transcript reads *prepsati* instead of *prepsyati*.
- 42 The text is corrupt and my translation tentative.
- 43 RV. 9, 3, 1; SV. 2, 606; JS. 3, 49, 4. No parallel in PB.
- 44 Read *eṣaḥ* instead of *eṣa eṣaḥ*. Cf. the varia lectio *eta ete* mentioned in the crit. app. on the first line of 1, 94.
- 45 Read *enām* instead of *enām*. Cf. the beginning of 1, 94 . . . *evainān jyaīṣṭhyāya* (where the plural *enām* is correct). According to Oertel; *Roots*, 25 *enām* should be read and this should refer to the *svāh* mentioned before. I reject this interpretation.
- 46 Oertel, *Roots*, 25 may be right in reading *'nājanitoh* for *nājanitoh*. See also Oertel, *SBAW* 1938 (6), 13 and 21.

I. 1. 2. 4. (97–104)

- 1 For this fixed formula, which introduces the myth underlying a particular ritual custom, see Lévi, *Doctrine*, 44, n. 1; 45 ff. and Kuiper, *Varuṇa and Vidūṣaka*, 198. The opening of this chapter is verbally repeated at JB. 1, 129.
- 2 The meaning of *vajra*, traditionally translated by 'thunderbolt' and later also by 'club' is uncertain. See Rau, *Metalle und Metallgeräte im vedischen Indien*, Akad. Mainz 1973, 37–46; 62–63; T.K. Das Gupta, *Der Vajra, eine vedische Waffe*, Wiesbaden 1975 and Schlerath, "Vedisch *vājra*- 'die Keule des Indra'", *Orbis* 24/2 (1975), 493–518 (who rightly criticizes Rau's interpretation as a harpoon). The Vedic *vajra* only belongs to Indra and as such may be purely mythical without any connections with actually used weapons (Schlerath). The meaning thunderbolt, however, seems to be connected with *aśani* (at least in the Veda) and in Iran *vazra* denoted the club. The striking Indo-Iranian parallelism (Schlerath, 500–503) obviously speaks against the assumption of *vajra* being a purely mythological weapon without any background in the actual practice of fighting. The admittedly stray references to production and wielding of the weapon are too particular for just a mythological item. Probably the *vajra* (something in between a club and a war-axe) early got out of use in India and, since it was in the R̥gveda only connected with the mythic exploits of Indra, it became a mythological weapon.
- 3 Caland, *Auswahl*, p. 19 reads *apopya* for *apohya* (the reading of two of his MSS).

- 4 Does the return of the *vajra*, implied by (*abhy*)-*āvrt*-, give indications on the character of this missile (boomerang)? I do not think so. See also Das Gupta, o.c., 58.
- 5 Man is associated with sacrifice. On the one hand sacrifice defeats the enemies of the gods, on the other hand man becomes powerful by sacrificing and thereby enters into competition with the gods (a well-known theme in the Brāhmaṇas). Rau, o.c., 45 f. connects the identifications of man and the *vajra* with the discovery of anthropomorphic utensils or weapons. See also Das Gupta, o.c., 41 f.
- 6 For the threefold division of the *vajra* see Rau, o.c., 41. See also p. 44 f. on the *vajra*'s breaking into three parts in a different context. Rau, o.c., 41, n. 54 interprets the *trivṛt vajra* in this connection. For a criticism (which I do not share in all respects, especially as far as the obvious threefoldness of the *vajra* is concerned) see Schlerath, o.c., 509. On the threefoldness see also Das Gupta, o.c., 42 ff. and 49.
- 7 The divine metres are the ritual powers which enable man to enter into competition with the gods. Therefore the gods put some evil in man in order to disqualify him. On the other hand the powerful ritualistic human beings are instruments for (again) attacking the Asuras. This theme is resumed at the end of 1, 98, where the arrangement of the chapters is rather strange, since the last sentence of 97 in fact belongs together with 98. The actual subject of this section of the text, for which the mythical struggle between the gods and the Asuras forms an introduction, is treated in the second paragraph of 99.
- 8 Caland takes the instrumentals with *anvāgamisyati* (see Delbrück, *Altind. Syntax*, 127 f.: "Instrumentalis des Grundes"), but in our interpretation they belong to *punyaṃ jīv*-.
 9 For *iṣṭāpūrta* see Gonda, *Savayajñas*, 236 f.
- 10 On the Vedic concept of evil or sin see H. Hartog, *Zur Frage des frühvedischen Sündenbegriffes*, thesis Marburg 1939 and S. Rohde, *Deliver Us From Evil*, Lund 1946. The present enumeration especially concerns the male human beings. Manu 9, 13 and 17 mentions the female evils. For the six evils of man compare JB. 2, 363. See also Rau, *Beiträge zur Indieforschung* (Felic. Vol. Waldschmidt), 352.
- 11 Caland reads *tandrim*, the crit. ed. *tandriṃ* (cf. 2, 363 *tandri*). For the alternations of *i* and *ī* see Wackernagel III, 184.
- 12 The 'comprehensive' *iii* (see Oertel, *Syntax of Cases*, 11) proves that the six items form a well-known set. JB. 2, 363 explicitly mentions six evils. The epic *śaḍvarga* is different. Cf. also AV. 11, 8, 19 *svapno vai tandrīṃ nirṛtiḥ pāpmano nāma devatāḥ/ jarā, khālātyaṃ pālītyaṃ śarīraṃ anu prāviṣan*. It is obvious that a distinction between evil and sin is hardly made by the texts. See also n. 10.
- 13 This paragraph has no connection with the subject of this section (the Dhūrs) and the myth which explains its background. It seems to form a digression on the preceding paragraph, where it is said that the gods put evil into man. Ugradeva makes use of this idea. Man (i.e. he himself) is not responsible for the troubles in this world. His own position (he was suffering from leprosy according to PB. 23, 16, 11) may also have played a role.
- 14 Caland's interpretation of the syntax of this sentence has to be rejected. See JRAS 1977, 151, as well as Oertel, SBAW 1941, II/9, 104. Note that *nāham* implies emphasis on the subject.
- 15 For *iii* after two statements of the same person see Delbrück, *Altind. Syntax*, 533.
- 16 For the 'etymological' explanation of the term *dhūr* see also ŚaḍvB. 2, 3, 1–5 (again the theme of the eternal strife between Devas and Asuras).
- 17 The correlation of metres and vital powers is also found at ŚaḍvB. See Bollée's survey in a note on his translation of ŚaḍvB. 2, 1, 6.
- 18 Cattle as the fourth item in a cosmic classification looks rather strange. Mostly Anuṣṭubh, the fourth metre, is correlated with totality (see JB 1, 1–65, 87, n. 26) or with waters and the moon, i.e. nocturnal heaven in which the subterranean waters of nether world replace the visible heaven on account of a mythological reversal (see Kuiper, "The heavenly bucket", *India maior*, Fel. vol. Gonda, Leiden 1972, 144 ff.) The symbol of waters and moon is Soma, the fourth god in the cosmic classification.

- Cattle (*paśavas*) is homologized with Soma at TS. 6, 1, 9, 7; TB. 1, 4, 7, 6; ŚB. 5, 1, 3, 7; 12, 7, 2, 2; ŚāṅkhB. 12. 6. Moreover the Anuṣṭubh is associated with speech, which in its turn is equated with the four-footed cattle. See PB. 10, 3, 13. See also PB. 10, 5, 12 on the association of cattle and Anuṣṭubh.
- 19 The Dhūrs are particular modifications applied in the singing of the first six (Gāyatrī) verses of the Out-of-doors laud. The first verse is the Retasyā. The second and following verses are so modified as to become Gāyatrī, Triṣṭubh, Jagatī etc. See Caland, *Auswahl*, 105, n. 12 ("Es ist immer noch unaufgeklärt, wie dabei verfahren wird und worin das Dhūr-sein dieser Verse besteht"). The meaning of Dhūr probably is no more the original one ("pole, forecarriage"), but: "belonging to the fore-part; the fore-runners or first ones".
- 20 Cf. 1, 318; ŚaḍvB. 2, 3.
- 21 The Paṅkti metre is equated with trunk or body or rather with the bodily elements, since these are fivefold. See PB. 5, 1, 4 (*pāṅkta itara ātmā*. "Fivefold is the other trunk: hair, skin, flesh, bone and mark", tr. Caland; here "other" refers to the rest of a body besides the head). For further parallels see Jamison, "Brāhmaṇa syllable counting", *IJ* 29 (1986), 172 ff. For the whole paragraph cf. JB. 1, 253.
- 22 Instead of *satatim* of the crit. ed. here *saṃtatam* should be read with Oertel, *Roots*, 22. Perhaps seed was regarded as *saṃtata* because it produces *saṃtati*. On the *saṃtata* way of singing (without stops between the five divisions of the Sāman) see DŚS. 3, 4, 7 (with Parpola's notes) and PB. 13, 3, 7. See also Staal, *Pratidānam*, 429.
- 23 See PB. 7, 1, 8 and CH, 187 and 180 on the *aniruktagānam*, in which each syllable of the Udgītha and of the Upadrava is replaced by *o*. However, this prescript does not seem to refer exclusively to the first verse, the Retasyā. See, however, also ŚaḍvB. 2, 1, 1 on the Retasyā being *sāmnā pracchannā*.
- 24 Cf. 70–72, n. 23 and JB. 1, 139.
- 25 For parallels see Oertel, *Roots*, 23.
- 26 See Caland's translation (with note) of PB. 5, 7, 4. ŚaḍvB. 2, 1, 2 prescribes *trir udgrhṇāti* ("Three times he must lengthen by pluti" tr. Bollée). This concerns the syllables *pā*, *vā* and again *vā* of the first verse (see CH, 178). See, however, also ŚaḍvB. 2, 1, 28, where the gerund *udāsam* is used (*dve dve akṣare udāsam gāyati* . . .). PB. 7, 1, 2 seems to denote *ud-as* or *ud-grh* by the verb *ava-nard*. See CH, 467. Probably raising and lowering are combined in the *udāsa*. On the other hand the aspect of protraction also plays a role. See ŚaḍvB. 2, 2, 20 (. . . *ayacchann iva gāyet*). PB. connects the threefoldness with the three divisions (*āvṛts*) (7, 1, 1) and rejects the threefold protraction or raising (7, 1, 2–3).
- 27 On this term see author, "Prāṇa, apāna and other prāṇas in Vedic literature", *ALB Golden Jubilee Volume* 1986, 326–348.
- 28 I.e. he wins the world of his rival or at least part of it, but does not uproot or destroy it; lit. "he is victorious to the detriment of his rival's world". See Delbrück, *Altind. Syntax*. 147 ("Dativus incommodi"), 148 ("finaler Dativ", e.g. *suvarṅgāya lokāya*) and 448 (*abhi* "mit Beziehung auf, zum Nutzen oder Schaden von"). Since *abhi* is only connected with the accusative, it here belongs (with tmesis) to the verb *vi-ji*.
- 29 See Caland, *Over en uit het JB*, 24, who remarks that *oṣam* only occurs in the RV. and several times in JB., where PB. has *ksipram* instead. For *oṣam* in the ŚB. see *Daily evening and morning offering*, 21, n. 34. It is remarkable that in the *prāyaścitti* section of JB. 1, 51–65 *ksipre* is used instead of *oṣam*, which seems to support the assumption that this section does not form a unity with the rest of the Brāhmaṇa.
- 30 On *prānebhyo i* see Oertel, *Roots*, 50.
- 31 Cf. JB. 1, 259; 315; ŚaḍvB. 2, 1, 4–5; 2, 2, 6–7; LŚS. 1, 12, 8; JŚS. 1, 11.
- 32 This is the Jaiminiya version of the Sāman, based on *abhi devāḥ iyakṣate*, with the Himkāra *hiṃ* instead of *huṃ ā* and with the Nidhana *bhūr* instead of *sāt*. For the version of the other recension see CH, 178. The editors are completely at a loss, leave out most of the Sāman words and quote in their "Studies" Whitney's MSS. In the margin of his transcript Caland rightly remarks that this is the Sāman form of JS. 3, 1, 3 (= SV. 2, 1). In order to obtain the reading *abhāyi* I read with some MSS *hiṃkuryād evety* ("he should apply the Himkāra thus").

- 33 On *visrj-*, *visrṣṭa-* and *visarga-* see Parpola's note on LSS. 1, 12, 10, where the remark "This technical meaning of (a)*visrṣṭa* and *visarga*, unknown from elsewhere (.) has not been recorded anywhere" has to be modified on account of the present place. The *Hiṃkāra* of the other recension is *hum ā*, of JB. only *hiṃ*.
- 34 Read *nā vicchinatti*. Most of the MSS and the crit. ed. omit *na*.
- 35 Read *mrādiya iva*.
- 36 The punctuation of the edition is wrong, because the two comparatives *mrādiyas* (*retas*) and *darunātara* (*hiṃkāra*) belong together. For two comparatives with *iva* see Schrapel, *Partikel iva*, Marburg 1970, 36, whose interpretation ("Kontingentsbezogenheit") and translation ("je"—"desto") are doubtful. The seed becomes weaker, because the *Retasyā* verse misses one syllable, and the *Hiṃ*-sound becomes harder, since the 'softening' *Visarga ā* falls out.
- 37 For this initial *api* (with *vā*) see Gonda, "The Sanskrit particle *api*", *Lingua* 21 (1968), 194-195 (= *Sel. Stud.* II, 168-169).
- 38 This introduces a second argument. Making the *Hiṃ*-sound thinner (by leaving out *ā*) does not help, since the thinnest hair is still able to split something soft. For this sentence cf. JB. 1, 259: 108.8.
- 39 Cf. PB. 7, 1, 5; LSS. 7, 11, 4; CH, 178, n. 36.
- 40 The finale of the *Kauthumas* is *sāt*. See CH, 178, n. 36.
- 41 JB. 1, 102 has a close parallel in JB. 1, 260.
- 42 For the identification of *Gāyatrī* and *prāṇa* see e.g. JB. 1, 99 (cf. n. 17). For the two *prāṇas* see also ṢaḍvB. 2, 1, 9 and 2, 2, 9. The series *Gāyatrī*, *Trīṣṭubh*, *Jagatī*, *Anuṣṭubh* corresponds to *prāṇa*, *caḥṣus*, *śrotram*, *vāc* just as in ṢaḍvB.
- 43 Cf. CH, 178, n. 37; ṢaḍvB. 2, 1, 8; 2, 2, 9; LSS. 7, 12, 4. This refers to the transposition of the last syllable of the second *Pāda* and the first syllable of the third one of RV. 9, 11, 2; SV. 2, 2; JS. 3, 1, 4. Instead of . . . *āśīrāyur/ devam* . . . the verse now runs . . . *āśīrāde/ yur vam* . . . (*āśīradeyur vam*).
- 44 According to the other *Sāmavedins* this is the finale of the first *Dhūr*; see ṢaḍvB. 2, 2, 14. This text (2, 2, 15) takes *sam* as the finale of the second *Dhūr*.
- 45 Cf. JUB. 1, 53, 2.
- 46 Cf. ṢaḍvB. 2, 1, 13 and 2, 2, 10. Bollée's translation of *dyotayati* ("he makes brilliant") does not correctly express the meaning. The commentary rightly explains *niruktaṃ gāyēd*. The syllables are not replaced by *o* (see n. 23). This refers to two syllables behind the *Hiṃ*-sound or just before it; see LSS. 7, 12, 6-9.
- 47 Cf. ṢaḍvB. 2, 1, 14.
- 48 ṢaḍvB. 2, 2, 16 prescribes *svar* as the finale here.
- 49 Instead of *parīśravaṇa* ṢaḍvB. 2, 1, 20 and 2, 2, 11 read *pratiśravaṇa*. Bollée's translation "echo" does not make sense. Moreover he unjustly attributes the translation "hearkening to" to Monier-Williams' dictionary, which explicitly refers to ṢaḍvB. for the meaning "a particular part of the ear". The two *Brāhmanas* prove that the dual refers to something which is placed against (*prati*) or around (*pari*) the ear regarded as the cavity of the ear. The *ṢaḍvB.* commentary interprets *pratiśravaṇa* as *pratidhvani*, probably "sound-board" rather than "echo".
- 50 In the parallel ṢaḍvB. 2, 1, 20 Bollée's translation of *api parāṇ yan pratyāṇ śṛṇoti* "Both in going away or coming near he hears" has to be rejected. The correct interpretation is to be found in the commentary and it is confirmed by the JB.
- 51 A current equation; see e.g. PB. 7, 3, 15.
- 52 See also Frenz, *Verben im JB.*, 20: "Wenn er sie singt, indem er sie herstösst, geschieht das für das Nicht-Weggehen der Stimme". It is not clear to me what is meant by *arvācīm abhinudan* (and *parācīm apanudan*). Perhaps ṢaḍvB. 2, 2, 12 . . . *samkṣṇuty eva gāyēt samkṣṇuty eva hi vācam puruṣo* refers to the same. Bollée renders: "He should sing her with power as it were. With power as it were man speaks the word". Probably this is wrong, since *kṣṇu* means 'to sharpen, stimulate'. The stimulations applied to this verse seem to be fourfold (ṢaḍvB. 2, 2, 12 *caturdhā vyāvṛjya gāyēt*). The fifth verse should be sung with a slur (ṢaḍvB. 2, 1, 22 *ninādann iva*), i.e. probably with a similar sort of raising and lowering or protraction as discussed in n. 26. See also ṢaḍvB. 2, 2, 12 *uccāvacām iva gāyēt*. According to the

- commentary on ṢaḍvB. 2, 1, 22 this so-called slur is fourfold, three before the *Hiṃ*-sound and one after. See CH, 179 . . . *om ā vājam vāky akramī1212t sidanto vā1212nuṣāl1212/ hum ā*, where the notation 1212 is not found after the *Hiṃ*-sound. However, the syllable *ā2* of the *Hiṃ*-sound *hum ā2* also seems to be taken as a 'slur'. See PB. 7, 1, 2 *dvir avanarded dhīm kuryāt trīyām*, where two slurs before the *Hiṃ*-sound are mentioned and *ā2* is regarded as the third. Perhaps a particular 'slur' after the *Hiṃ*-sound forms a stimulation which pushes the verse "in this direction" (*arvācī*), because the stimulation lies at the end of the verse whereas 'slurs' only applied before the *Hiṃ*-sound drive it away (*parācī*). The idea of pushing and stimulation is also present in the text of this verse (*hinvāno hetṛbhīr* . . .). For the idea that one may drive away something by a particular sound (*svara*) and for the measure to be taken against it (the placing of a particular *svara* at the end of the verse, which encloses the verse) see also JB. 1, 140-141 (= *Auswahl* § 36; see author, *JRAS* 177, 154 ff.). For the terrifying aspect of the *Anuṣṭubh* (in the context of the *Dhūrs*) see also JB. 1, 261. It is remarkable that this *Anuṣṭubh* is regarded as *vāc* (which should not be driven out) and that the finale of this verse is *vāc* itself (*vā 345 k*).
- 53 The parallel JB. 1, 260 reads *niruktena vai vāco bhuñjate 'niruktaṃ* (instead of *niruktaṃ*) *asyā upajīvanīyam*. Cf. also ṢaḍvB. 2, 1, 25 *niruktena vai vāco bhuñjate 'niruktaṃ asyā upajīvanīyam* . . . they enjoy the words (uttering them) in the *nirukta* way; they live upon the *nirukta* of them" Of course *vācas* is a genitive depending on *niruktena*. However I do not see any difference between enjoying the *nirukta* part of *vāc* and living upon the *nirukta* part. Perhaps the instrumental *niruktena* does not depend on *bhuj*, but denotes the instrument with which one eats. Speaking in a *nirukta* way is consumption (SB. 1, 4, 4, 6 *niruktā hi vāc* . . .), the *nirukta* provides the material on which *vāc* feeds (SB. 1, 4, 4, 5 *āniruktaṃ hi mānō 'niruktaṃ hy etād yāt tūṣṇīm*). So *nirukta*: *nirukta* = *vāc*: *manas* = used speech: potential speech = eating: edible material.
- 54 Cf. ṢaḍvB. 2, 1, 25 *bhuñkte vācam upainām jīvati*, where *bhuj* has the accusative. In JB. *bhuj* may be connected with the instrumental, but our interpretation is different. Since *vāc* does not only denote speech, but also refers to one of the orifices, the mouth, people may be said to eat with *vāc*. See JB. 1, 1-65, 112 on *vāc* = *vyāta* the open mouth). To live on *vāc* (speech) is not inconceivable in a *Sāmavedic* text like this *Brāhmaṇa* of the singers.
- 55 In this passage six and five (*Pañkti*!!) seasons occur side by side.
- 56 On *vi-gā-* see Oertel, *Syntax of Cases*, 329 f., who translates by "to sing partly". See also ṢaḍvB. 2, 3, 11-12, where Bollée translates by "to sing separately". The compound *vi-gā-* seems to be specially connected with the *Dhūrs*. Probably it denotes the transformation of the *Gāyatrī* metres of the morning session into five different metres. So *vi-gā-* refers to separating something out while singing or to extracting something out of something else. One may sing a *Trīṣṭubh* out of the *Gāyatrī* in the *Dhūrs*. Cf. the compounds *vi-pā-* and *vi-ghas-* (on which see my review of Wezler's *Die wahren 'Speiseresteesser' (Skt. vighasāṣin)* in *WZKS* 24 (1980), 241-242).
- 57 In case there should be no *Dhūrs*, the fore-runners or the head of the sacrifice would be missing. See n. 19 on the *Dhūrs*.
- 58 Does *Brahman* here denote cosmic man in the form of the sacrifice? Cf., ṢaḍvB. 4, 1, 2-4 on the cosmic *Puruṣa* which at the same time is sacrifice.
- 59 The passage from here to the end of this chapter has a partial parallel in JB. 1, 260.
- 60 The problem of the first *Dhūr* is that *Retasyā* is not one of the set of metres like *Gāyatrī*, *Trīṣṭubh* etc. Still the position of this first *Dhūr* remains obscure. For the mystic or symbolic singing of the *Retasyā* (here not treated) see ṢaḍvB. 2, 1, 6.
- 61 Cf. ṢaḍvB. 2, 1, 10; 15; 21; 26; 30. See also JB. 1, 269-270. There is a correlation between metres, vital powers and cosmic entities. Thinking of these cosmic entities (or deities) and using the parallel vital powers one symbolically already uses the metre prescribed in agreement with these items. See Bollée's note on ṢaḍvB. 2, 1, 6 for this classification. In the present passage the *Jagatī* is not connected with heaven (the third item to be expected after *antarikṣa*), but with the quarters of space. This is based on the fact that *śrotra*, the third vital power or sensory function in the regular

series, is always homologized with the quarters. The correlation with cattle is due to the corresponding finale *iḷā* (see JB. 1, 102; n. 51). The fourth metre, Anuṣṭubh, is regularly associated with speech, but the connection with heaven has no foundation. See also JB. 1, 270 (Anuṣṭubh—*vāc*—earth). The problem is that in the usual classification the following tripartition is found:

Agni	earth	<i>vāc</i>
Vāyu	intermediate space	<i>prāṇa</i>
Āditya	heaven	<i>cakṣus</i>

The three metres Gāyatrī, Trīṣṭubh and Jagatī easily fit into this tripartite classification. However, sometimes a fourfold (the three metres + Anuṣṭubh) or even a fivefold (the vital powers) classification is found. In the series of the vital powers *śrotra* and *manas* obtain the fourth and fifth position. The counterpart of *śrotra* are the quarters of space, which are not higher, but on the one hand represent the horizontal extension of space and on the other hand the idea of totality, which is to be expected in the case of an element added to a fixed series (see JB. 1, 1–65, 87 ff.). The *manas* is usually homologized with the moon, which has associations with Prajāpati, totality, waters, rain and seed. Moon and waters are not higher in space than sun and heaven; they are different and represent the nocturnal heaven. They are mythologically equivalent to the nether world and the subterranean waters; see n. 18.

Therefore the Retasyā is connected with *manas* (ṢaḍvB. 2, 2, 8; JB. 1, 269–70) as well as with Prajāpati (ṢaḍvB. 2, 1, 6). Prajāpati, however, is also associated with the Anuṣṭubh and the fourth item in the cosmic series after heaven (ṢaḍvB. 2, 1, 23–26). See also JB. 1, 269–70, where *manas* is identified with the Retasyā and cosmologically with *āpas* in an enumeration in which earth, intermediate space and heaven successively follow. The same *āpas* are elsewhere associated with the moon, the fourth item of the cosmological series.

This implies that the identification of *manas* and its correlates occupies a position either below or above the threefold universe, i.e. the first (followed by *vāc*/earth, *prāṇa*/antarikṣa, *cakṣus*/heaven, the threefold universe, and *śrotra*/diśas, the spatial totality of these three items) or the fifth (preceded by these three items + one). This means that nether world and nocturnal heaven are indeed to be equated in the classificatory system.

If now we look at the present passage, we see a slightly different arrangement: *prāṇa*/earth, *cakṣus*/antarikṣa, *śrotra*/diśas, *vāc*/heaven. Obviously *vāc* for one or other reason had to be connected with the fourth metre, the Anuṣṭubh, and since the order of the vital powers remained unchanged *prāṇa* now came to be connected with the earth. One might expect that the fifth metre was associated with the fifth vital power, *manas*, and that this in its turn should be correlated with moon and nocturnal heaven. This, however, is not the case. The seasons (Rtus), the element of temporal totality (besides *diśas*, the spatial totality), take this position. This is obviously due to the fact that *manas* was connected with the first Dhūr, the Retasyā, as appears from JB. 1, 269–70. Cf. ṢaḍvB. 2, 2, 8. Here we see that nocturnal heaven is placed below the earth, in the nether world, where it is equated with the waters (JB. 1, 270). JB. 1, 270 mentions the vital powers in the order: *manas*, *prāṇa*, *cakṣus*, *śrotram*, *vāc* (cf. the present passage), but refuses to make nonsensical identifications and connects *prāṇa* with Vāyu (i.e. *antarikṣa*) and *vāc* with the earth. Changing the position of *manas* and *vāc* means restoring the correct cosmological arrangement. The second, third and fourth positions of *prāṇa*, *cakṣus* and *śrotra* are as usual, but due to the subterranean place of the first item the others are placed one position too low in the cosmic classification. See also author, *IT* 10 (1982), 52–53 on this passage.

62 See Oertel, *Syntax of Cases*, 261 and *Roots*, 95.

63 Read *prāṇyāpānyāt* (as is done in Caland's transcript) instead of *prāṇyāpānyānyāt*.

64 Read *enām* instead of *enān* with Oertel, *Roots*, 94 and Caland's transcript.

65 Read with Oertel, *Roots*, 95 *prastutāyām* for *stutāyām*.

66 The Prastāva and Udgītha of the seventh verse of the Out-of-doors laud (the first verse of the last strophe).

67 The Udgītha of the eighth verse.

68 The Prastāva of the ninth verse.

69 Udgītha, Upadrava and Nidhana of the last verse.

70 Read (with Caland's transcript) *grhā* instead of *grahā*.

71 Read *krator* instead of *kr̥tor* and cf. JUB. 3, 39, 3–10, where Oertel translates "in virtue of this syllable" or *kartor* (cf. 241, n. 55).

I. 1. 3. (105–110)

1 Caland's reading *jayāma* (instead of *jayema*) is not found in his transcript.

2 On the syntax of this sentence (the constructions of *ji* + acc.) see *JRAS* 1977, 151 f. See also Ehlers, *Emendationen*, 42 f. who shows that *jayema*, resp. *jayati* should be inserted.

3 According to Caland, *Auswahl*, 22, n. 6 the mountain probably is the sun. In my opinion *giri* without further qualifications denotes the primordial hill, the cosmic mountain, the axis mundi, later mostly identified with Meru. Because this cosmic mountain was used as the turning-post (*kāsthā*) in the chariot-race of the gods, therefore it is also called the stick (*kāsthā*). This seems to refer to the fact that this cosmic hill was also regarded as the worldtree and used as the stick in the churning of the ocean. Nirukta 2, 15 probably equates *āditya* and *kāsthā* on account of the identity of sun and axis mundi. Cf. also TB. 1, 3, 6, 5 on *kāsthā* being identified with *suvarga loka*.

4 Perhaps we should read *te samāvaccho* with Caland instead of *teṣām paccho*. However, Caland's translation "Sie machten zu gleicher Zeit den Start" hardly makes sense, since normally people start together at the same time in a race. I have no information on the principle of imposing handicaps in the Vedic races. Presumably the text wants to state that the difference between the rivals was not significant. They were equal at the beginning of every race and ultimately, at the finish, they were victorious in rotation. In this passage there are four races and three rivals (Mitra and Varuṇa forming a unity). The fourth race should decide on the additional share. Beforehand Indra makes a deal with Agni. In parallel passages on racing like AB. 2, 25 this deal has to be made during the race, since there is only one race. In this sort of races the different forces of the rivals already become clear directly after the start: *teṣām ajīm yatām abhisr̥ṣṭānām vāyur mukham prathamah pratyapadyata* (AB. 2, 25, 1; cf. also AB. 4, 8, 1). Instead of *abhisr̥ṣṭānām . . mukham prathamah pratyapadyata* we have here *te samāvaccho sr̥jyante*. Cf., however, also n. 20. The distribution of the victories among the participating gods corresponds to the deities of Ājya-lauds (on which see CH, 236; 243; 247; 261).

5 Here *yatara* stands for *yady anyatara* in the same way as *ya* sometimes implies *yadi kaścii*. On these anacolouthic relative clauses see Delbrück, *Altind. Syntax*, 561; 568; Oertel, *Syntax of Cases*, 55 ff.; Speyer, *Sanskrit Syntax*, 356 (§ 459, 3). None of them mentions the *yatara* construction.

6 According to Caland this sacrifice is sacred to Indra and Agni, whereas I assume that sacrifice in general is meant. For Indra and sacrifice see (i.a.) AB. 5, 34; 6, 9; ŚB. 1, 4, 1, 33; 1, 4, 5, 4; 2, 1, 2, 11; 2, 3, 4, 38; for Agni and sacrifice PB. 11, 5, 2; ŚB. 2, 1, 4, 19; 3, 2, 2, 7; 3, 4, 3, 19; 5, 2, 3, 6. The end of JB. 1, 110 seems to prove the correctness of our view.

7 On the reason why *jāmitva* should be avoided see Caland's note 2 on PB. 7, 2, 5; Caland's *Introd.* of PB., XXIII; Oertel, *Roots and Verb-forms*, 14 f. (= 142); Minard, *Trois Énigmes* I, 163 a. Cf. JB. 1, 300. I suppose that in the present context (after *ājayan* and *ājim ayāma*) a third 'explanation' of the term *ājya* is given (*ājyāni . . . kenājāmi*).

8 Read *kriyata* for *kriyanta*. See Caland's note 3 on PB. 7, 2, 5. Perhaps a preferable emendation is *ajāmikriyanta* for *ajāmi kriyanta*. See Ehlers, *Emendationen*, 46.

- 9 Cf. PB. 6, 8, 14.
- 10 Cf. PB. 6, 8, 13, which proves that *abhyāvaritam* instead of *abhyāvartan* should be read. See also PB. 7, 2, 6. Gotō's emendation *abhyāvartante* (I. Präsensklasse, 289, n. 681) therefore has to be rejected. Because *parāciṣu* and *punar abhyāvartan* form two different methods of singing a laud, this sentence is problematic. There are two possibilities: a) *parāciṣu* implies *parāciṣu stutvā* and refers to the Out-of-doors laud. Cf. PB. 6, 8, 9 "Therefore cattle . . . disperses thitherward (in the morning)". b) The Ājya-stotras are first sung without repetition (*parāciṣu*) and afterwards repeated (*punar abhyāvartan*). Cf. JB. 1, 87, where (in the Out-of-doors laud) thitherward and hitherward are combined.
- 11 For *prerate* see Renou, *Index Védique*, s.v. *pretvan*, where further references are given. See also Oertel, *Roots and Verb-forms*, 7 quoting JB. 3, 302 (which in Oertel's MSS has a gap and therefore is rather obscure).
- 12 Cf. PB. 6, 8, 9 and 13; 7, 2, 6; TS. 5, 2, 5, 4.
- 13 Cf. PB. 6, 8, 12.
- 14 Instead of *tasmād . . . nānā te . . . abhyupāyanti* I read (with the MSS) *tasmād . . . nānānam* (MSS *nānāna*) . . . Cf. RV. 9, 112, 1 *nānānam vā u no dhiyo vī vratāni jānānām* "Nach verschiedener Richtung (gehen) ja die Kenntnisse (Gedanken), (gehen) die Berufe der Leute auseinander" (tr. Geldner). Just as the verses belong to the different deities, the cattle belongs to different owners. The cows go separately to the houses of their owners. They are not collective property, but belong to individuals (*nānā* to be explained as *nṛ nṛ*; see Thieme, *Untersuchungen zur Wortkunde*, 51 ff.).
- 15 See Oertel, *Syntax of Cases*, 126 (especially on *samnidhā* "to engage in battle"). The victory is not based on the power of (the monosyllabic word *vāc*) speech, but on the fact that *akṣara* ("syllable") also means "imperishable".
- 16 Toshifumo Gotō, "Ai. *utsangā*- und Verwandtes", *MSS* 39 (1980), 23 (n. 36) translates *āsaj* by "den Feind in die Enge treiben, bedrängen".
- 17 On my interpretation of *dhurādhuram* see author, *WZKS* 26 (1982), 32–33.
- 18 (*samnidhā*)*āya dhurādhuram* seems to produce the 'etymology' of *ājyadhur*. For other far-fetched explanations in which the phonetic similarity is likewise weak cf. n. 7. On the Dhūrs of the Out-of-doors laud see 97–104, n. 19.
- 19 The end of 1, 105 is repeated here. I have supplied from 105 what has been left out in the crit. ed. in accordance with Whitney's text (see the "Studies" of the editors) and Caland's transcript. I have put the probably unoriginal repetition between brackets.
- 20 Caland conjectures *te sakṛt sarve samasrjyanta*, but the MSS read (*sa*) *teṣām sakṛd eva* (not: *evam*) *sarveṣām*. Cf. the opening of 1, 106 *teṣām paccho 'srjyanta* (according to the MSS). Perhaps we should not remove the genitives at both places and assume an antithesis between *teṣām paccho* and *teṣām sakṛd eva sarveṣām*. In 105 there are four starts, in the present passage there is one start. Are we to assume that *pad + śas* (with *pad = pāda*) refers to one quarter of the total amount of prizes at stake? To run a race for some stake takes the construction with the genitive: *ajim eṣām ayāma* (1, 105). Similarly to start a race for something at stake might be constructed with the genitive: *teṣām paccho* (resp. *sakṛd eva sarveṣām*) *asrjyanta*.
- 21 Caland translates *apagamana* by "Endpunkt" and observes in a note: "Oder: 'den Ausgangspunkt'?" See also Oertel, *SBAW* 1941, II/9, 69. Actually "the track begins and ends at the same point" (Heesterman, *Consecration*, 134). However, *anāgatasya* would have been more precise, if the meaning should be "before he had returned to the point of departure". The possibility might also not be excluded that *apagamana* does not mean "finish" and that *apagamanam āgatasya* should mean "of him who (nevertheless) did not become eliminated in the race".
- 22 *tasya rathacakraṃ pativā kṛṣṇādhikām kośāntena paryavartata* is hopelessly corrupt. Caland conjectures *apativā* and translates: "Sein Wagenrad fiel (aber) nicht, sondern blieb . . . am äussersten Rande des Wagenkastens herumdrehend", which hardly makes sense. So much seems to be clear, that the wheel keeps rolling. Probably it reaches the finish and qualifies Agni as winner. However, the comparison between a wheel which keeps rolling and evil things which take a favourable turn, is weak. The difficult turning around the *kāṣṭhā* might be described in this corrupt passage. Further

- on Caland interprets *parivartayate* as "(seine Wagenräder) umdreht (d.h. fährt)", which is also doubtful. See BSS. 11, 7 *anuparivartayādhvai* and ApSS. 18, 4, 20 *āvartayante* used in connection with the turning around the post. See also Sparreboom, *Chariots*, 20 (n. 21). However, one cannot win a race, if the axle breaks half-way.
- 23 Caland inserts an *iti* after *bhavati* which is not found in any MS. Thereby he confuses the arguments put forward by Indra and Agni. The latter only answers "No" two times and does not criticize Indra's proposal by stating that all members of a family (instead of two) should share. In fact Indra uses the argument that all inmates of a house should share and applies this to his own situation. He and Agni form a pair. Indra claims the same partnership which exists between Mitra and Varuṇa (cf. JB. 1, 106). Agni, however, is unwilling to acknowledge the consequences of the fact that they are inmates of a common house. For the pair Indra and Agni see Gonda, *Dual deities*, 271 ff.
- 24 Again the distribution of the speakers is doubtful. See Caland: "Wen immer ich anblicken werde", sagte er (Agni? Indra?)". Indeed the issue has changed. Authority and power are at stake now. Caland is right in stressing *aham*. Agni speaks and corrects Indra's statement. He uses the emphatic pronoun *aham* and the particle *nu* ("often correcting a previous statement" according to Macdonell, *Vedic grammar for students*, 238). Agni returns to what has been said (which is usual in sentences with *nu*) and accepts the arrangement, but makes an important correction: "I will share indeed, but only with him whom I myself wish (fut.) to look at".
- 25 Read *etad* instead of *enad*.
- 26 See Oertel, "Kasusvariationen", *SBAW* 1937/8, 32 f.
- 27 Caland does not take *vām* as a genitive with *sāntvāya* and translates "du von euch beiden". Some MSS. omit it or read *mām* (cf. the end of 108). I regard *mām* (corrected into *vām*) as an insertion and leave it out.
- 28 The one and a half Stotra which both Agni and Indra obtain is based on the actual distribution of the Ājya-stotras (first for Agni, third for Indra, fourth shared by them). Caland refers to his n. 7 on p. 22 of the *Auswahl*, where the same distribution of 1, 5 + 1, 5 Stotra is explained as due to the fact that the Ājyastotra is based on three verses. This observation (see also Gonda, *Dual deities*, 299 " . . . either god has a stanza and a half of the three stotra stanzas") is plainly wrong. The three verses of each Ājya-stotra do not play a role. The distribution of the four Stotras among the deities is essential. Mitra and Varuṇa obtain the second Stotra; the other three are divided among Indra and Agni.
- 29 For *anuvī* see the references to Caland's publications in Renou's *Index Védique*; for later literature on this subject see Wackernagel-Debrunner, *Altind. Gr. I* (*Nachträge*), 113.
- 30 Probably we should read *apa . . . krāmiṣṭām* for . . . *tāmiṣṭām*.
- 31 For the different shades of meaning of *avalkalpayati* (*ājyam*), *avaklpti* and *avakalpate* cf. JB. 1, 88 (n. 21).
- 32 Cf. JB. 1, 68 for Agni's connection with the Gāyatrī. The same chapter also equates Indra with the Fifteenfold Stoma.
- 33 The punctuation of the crit. ed. is wrong. Read *āgneyiṣṭu stuvanti/ tenāgneyam/ gāyatrī chandas/ tenāgneyam/ pañcadaśas stoma* (instead of *pañcadaśastomas/ tenaindrām*).
- 34 *aindrāgnam evaindrāgniṣu stuvanti tenaindrāgnam gāyatrī chandaḥ* (found in all the MSS) should be left out. It is an evident slip of the copyists.

I. 1. 4. (111–115)

- 1 Ghosh, *Fragments*, 53, n. 7 (on JB. 3, 295 *tāsu gāyatram uktabrahmaṇam*) refers to the present passage: "Perhaps JB. 1, 111 is meant herewith. But this section is so corrupt that I cannot quote it here in extenso". I am afraid that if Ghosh really only has in mind 1, 111 he is rather mistaken, since there are hardly corruptions in this paragraph.

- 2 Cf. PB. 7, 1, 9; 7, 3, 7; ṢaḍvB. 2, 1, 33; JUB. 1, 37, 7. The Gāyatrī metre is also often equated with breath.
- 3 Cf. JUB. 3, 38, 3–5, which is partly verbally identical.
- 4 It is uncertain whether *ūrdhvam* refers to high pitch or to loudness. See also PB. 7, 1, 7 “He should begin softly, then (chant) louder, and then still more loudly” (tr. Caland, who observes, however, that “*mandram*, *tārataram*, *tāratamam* could equally well mean ‘deep, higher, highest’ (pitch of the voice) . . .” The same ambiguity concerns *ucca*. In the case of *ūrdhva* the correct meaning may be “rising, upward, higher and higher (or: louder and louder)” rather than “high/loud”. On the several tones see Simon, *Puṣpasūtra*, 523 and Parpola’s translation with notes of LSS. 1, 11, 26–29.
- 5 Cf. PB. 7, 1, 1 with Caland’s n. 2 and JUB. 3, 11, 5. See however, also n. 6.
- 6 Cf. 97–104, n. 26 (JB. 1, 100); JUB. 3, 39, 2 which has to be emended with Caland (PB. 7, 1, 1, n. 2) *tad etat tryāvrt tryudāsam* (Caland’s *tryudānam* is a misprint) *gāyati*. JUB. continues *o ity udāsa ā iti āvr̥tāt*; Oertel does not translate it and remarks that he could not restore a readable text. So much seems to be clear that in *ovā3c ovā3c* the *udāsa* refers to *o* and that *ā3* forms an *āvr̥t*, a repetition of the same syllable or rather vowel (*ā ity āvr̥t*; for *yāt* I have no explanation). If this analysis should be correct, Caland’s interpretation (PB. 7, 1, 1, n. 2) has to be rejected.
- 7 See 82–86, n. 29 on *samtati* in connection with *prāṇas*.
- 8 Cf. 82–86, n. 30 (contact between heaven and earth).
- 9 This implies that after death the way to heaven is open.
- 10 Read with two MSS. *nopagantavā iti* instead of *nopaśavastavā iti*.
- 11 Should we read *tāntikaroti* for *tāntākaroti*?
- 12 Caland’s transcript has the correct reading *yadi sāmi tāmyen* (for *yadi sāmitāmye*). See also his n. 2 on PB. 7, 1, 10.
- 13 Instead of *madhya r̥co vānyān* I read (with Caland, PB. 7, 1, 10, n. 2) . . . *vānyān*. Cf. PB. 7, 1, 10 *yadi vyavānyān madhya r̥co vyavānyāt*. See also JUB. 1, 37, 7 *tad anavānam geyam. tat sāmna evā pratihārād anavānam geyam* “That (Gāyatra) should be sung without taking breath. It should be sung without taking breath unto the *pratihāra* of the Sāman”. Cf. also DSS. 3, 4, 12–15.
- 14 The root *nī* often refers to pouring.
- 15 Just as in *tena gāyatriyai naiti* (in the same passage) I assume here a construction of *i* + ablative in which the actual ablative is missing.
- 16 Here “to retire to the forest” is a metaphorical expression for “to chuck it”, if I am not mistaken. This is not based on the custom to retire as a *vānaprastha* (in the final stage life), but may be connected with the compulsory retirement of the king who has to break off his career due to lack of power. This stopping or retiring in the middle of the Sāman refers to taking breath rather than to the absence of *svara*. See, however, also PB. 7, 1, 10 on this confusion. Read with Caland (transcript) *aranyam nāvetyam* instead of *aranyānāpatyam*.
- 17 Does *ādīyate* refer to the Ādi, the part of the Sāman coming after the Prastāva?
- 18 Cf. PB. 7, 1, 10, which deals with taking breath in the middle of the Sāman as well as with the *svara* by identifying breath with *svara*. See also Caland’s n. 1 referring to the present passage.
- 19 Cf. JB. 1, 2 *athaitad dha vāva brahmaṇasya svam* (thus should be read instead of *svar*, see JB. I, 1–65, 23, n. 17) *yad dhaviḥ*.
- 20 See Gonda, “Āyatana”, *ALB* 23 (1969), 1–79 [= *Sel. Stud.* II, 178 ff.], especially p. 32: “Not rarely the term *āyatana* does not refer to a spatial concept, but to something which according to the rules and system of the ritual technique ought to ‘underlie’ another entity or to coincide with it”. In the same way as the morning pressing is said to be the *āyatana* of the Gāyatrī (AB. 3, 27, 1), the *svara* may be regarded as the *āyatana* of the Sāman. The principle upon which the Sāman is based (its base, support) is sound (*svara*).
- 21 See Gonda, *The Meaning of the Sanskrit Term dhāman* (Amsterdam 1967) and JB I, 1–65, p. 46 ff. (n. 6).
- 22 For the connection between *cakra* (or even two *cakra*’s) and the *vajra* see also JB. 1,

- 51 *vajro vai cakrah* and its parallel TB. 1, 4, 4, 10, which actually seem to regard a chariot, i.e. two wheels connected by an axle (just as the two *cakra*’s of the *vaṣaṭkāra*), as the Vajra. See also TB. 1, 3, 6, 1; 3, 12, 5, 6 and ŚB. 5, 1, 4, 3 for the identification of Vajra and *ratha*.
- 23 The *vaṣaṭkāra* is a Vajra according to AB. 3, 6, 1; 3, 7, 2; 3, 8, 2; ŚāṅkhB. 3, 5; ŚB. 1, 3, 14.
- 24 The exact meaning of *yo vai dugdhād dugdham upaiti* is uncertain. Mostly this sort of repetition (ablative—accusative, a polyptoton, see Gonda, *Stylistic repetition in the Veda*, 288) denotes a movement: from . . . to (e.g. *samudrāt samudram*). However, in the present passage *upaiti* (also used with *ete akṣare* as object) seems to mean “to apply, to use”. The ambiguity of the verb may play a role here. As to the purport of this statement I am under the impression that our text forms a reaction to the *vaṣaṭkāra* section of AB. 3, 5–9, especially to 3, 7, 11, where a similar polyptoton is found: *yaṃ kāmayeta śreyān syād iti, śanaistārām asya r̥cam ukivoccaistārām vaṣaṭkuryāc. chriya evainam tac chriyām ādadhāti* “If he desire of a man ‘May he be better’, having recited the R̥c for him in a more depressed tone, he should say the *vaṣaṭ* call in a more raised tone; from prosperity he places him in prosperity”. JB. seems to argue that milk (prosperity or taxes) taken from something which has already been milked out (consumed prosperity; a country which has already been squeezed dry) does not make the milker (the *rājan*) thrive. If the *r̥c* itself is already *śrī*, then there is not much *śrī* left for the *vaṣaṭkāra*. If our interpretation is correct, *dugdhād dugdham* belongs to the stylistic type called paronomasia (see Gonda, o.c., 232 ff.).
- 25 The edition reads . . . *āpyāyate/ adugdhād* . . ., i.e. places a *daṇḍa* and produces the obviously wrong reading *adugdhād* out of *dugdhād* of the MSS (interpreted as *’dugdhād*).
- 26 Perhaps *vā* is left out. Cf. AB. 3, 6, 2 *ṣaḥ iti vaṣaṭkaroti*. However, according to AB. 3, 7, 6 *ṣaḥ* is sometimes not expressed: *atha yenaiva ṣaḥ avarādhnoti sa rikto* “That one wherein the *ṣaḥ* fails is the empty” (tr. Keith, with the following note: “Sāyana says that *ṣaḥ* = *vaṣaṭ* and the loss is in a low pronunciation. The sense seems to be that the *ṣaḥ* is lost through imperfect utterance”). Keith is right. AB. argues that there are three ways of pronouncing the *vaṣaṭkāra*: a) the aggressive one connected with the Vajra: *vausṣaṭ* with stress on *ṣaḥ*; b) the flat one, in which neither of the two syllables is stressed; c) the ‘emptied’ one in which the *vaṣaṭkāra* is pronounced as (probably) *vausṣṭ* or *vaus*.
- 27 Read *upeyān* for *upāyān*.
- 28 I.e. the loss of one syllable is compensated elsewhere in the Gāyatrī.
- 29 According to Ghatage’s *Encyclopaedic Dictionary of Sanskrit* (vol. I, s.v.) *aṃśu* should mean “Soma-stalk” in the present passage: In the compound *aṃśumat* (in this passage) *aṃśu* seems to have the meaning “ray of light”, and the adjective refers to brilliance, which perfectly agrees with the fact that he who knows the identification with the *aṃśu* becomes an authority among his own people. Moreover, *aṃśu* itself does not denote brilliance, but only ray of light. In the identification *vāg vā aṃśur ekākṣarah* neither Somastalk nor ray of light make much sense. Here *aṃśu* might stand for *aṃśugraha* as was also assumed by Oertel, *Roots*, 62. This *graha* belongs to the Morning pressing which is treated in JB. 1, 66–115. It is optional and the accompanying Sāman is performed in thought only. This *aṃśu* is identified with Prajāpati (ŚB. 4, 1, 1, 2; 4, 6, 1, 1; 11, 5, 9, 1).
- 30 In 1, 108 I have translated *annāda* by “one who receives the tributes from the people”. See also Rau, *Staat und Gesellschaft*, 32 ff. on this term. It is strange that this *annāda* (apparently a powerful man with subjects) may also function as an Udgātṛ (i.e. that he should be a Brahmin).
- 31 I read *āder* (with Caland’s transcript and Oertel, *Roots*, 62) for *ādir*.
- 32 On *sthānu* see JB. I, 1–65, 70 ff.
- 33 See AB. 3, 7, 7 on ‘emptying’ the sacrificer by leaving out one syllable (of the *Vaṣaṭ* call).
- 34 Cf. 79–80, n. 18.

- 35 The word *rasadih(a)* does not occur elsewhere; the translation is a guess (*rasa* = poison?; *-dih-* = besmearing). Gotō, *I. Präsenksklasse*, 250 gives an entirely different interpretation: “Also etwa: ‘Wer wird denn für sich die beiden “Saft-Kneter” an seiner Brust weich machen?’ (. . .) “Saft-Kneter” ist wohl eine individuelle Scherzbildung für die weibliche Brust im Zitat eines Ausspruchs von Sadhryaśva Taigmāyudhi”. It is evident that something more dangerous than a female bosom is expressed here. Gotō’s emendation *nimradīsyate* (and *nimradate*) for *nimrīdīsyate* (and *nimrīdate*), however, is acceptable. Here *nimard* indeed does not mean ‘to crush’.
- 36 The edition reads *kṛtikanṭakān*. See, however, also JB. 2, 422 *yathā carmaṇā kudikanṭakān prāvṛtyāyād*. Caland’s transcript reads *kudikandakān* and *kudikanṭakān*. On *kanṭakān mṛd* see Gotō, *I. Präsenksklasse*, 249, n. 556.

I. 2. 1. 1. (116)

- 1 See CH, 276–277. The first *graha* is accompanied with TS. 1, 4, 17 (*marutvantam vṛṣabham* . . .), the second with 1, 4, 18 (*indra marutva iha pāhi* . . .). On their libation see CH, 297 ff. According to Parpola, *The Śrautasūtras of Lātyāyana and Drāhyāyana* I, Helsinki 1968, 48 chapter 116 should rather belong to the preceding section (i.e. to the first service). The Marutvīya items, however, belong to the midday service. See *Śrautakośa* II, 1 (S.S.), 381–388.
- 2 Or: for the destruction of obstructions. The punctuation of the crit. ed. is not correct.
- 3 See 80–81, n. 13.
- 4 Cf. PB. 12, 3, 3. The identification is difficult to explain. See also PB. 9, 1, 7, which identifies night with *andhas*, which also has the meaning darkness.
- 5 Read *ahna evārambhaḥ* for *ahnā eva rambhaḥ* in accordance with Caland’s transcript.
- 6 For the first see n. 3; the second is RV. 8, 88, 1 b; SV. 1, 236; 2, 35; JS. 1, 2, 2, 1, 4; 3, 4, 6; the third is RV. 9, 101, 1; SV. 1, 545; 2, 47; JS. 1, 3, 8, 1; 3, 5, 6.
- 7 Cf. JB. 1, 145 (*Auswahl* § 38). See Oertel, *Roots*, 44 for parallels of the interdependence of heaven and earth.
- 8 Read (with Oertel, *Roots*, 44) *ṛco ’paśyad* for *iti copāśyād*. See also 119–120, n. 2.
- 9 Cf. 1, 81.
- 10 This refers to 1, 111–115. See n. 1 of that section.

I. 2. 1. 2. (117–118)

- 1 This sentence is missing in Caland’s text (*Auswahl*).
- 2 On *krator* + genitive see 97–104, n. 71. Oertel, *Syntax*, 314 reads *kṛtvā* and translates “When this is made (the Nidhana) of this Sāman”.
- 3 See Rau, *Staat und Gesellschaft*, 35–36 on the nourishing of the *bhāryāḥ*.
- 4 Ghosh, *Fragments*, 8 ff. discusses *sadhāmādam*.
- 5 CH, 280 (the Sāmāns 4–6 form the Āmahīyava).
- 6 (*ā*) *mahīyate* does not just denote happiness, it refers to feeling great, being exalted, being prosperous etc. As appears from this passage, it also occurs with an object (“to applaud, honour”). See on this verb Gonda, “The meaning of Skt. *mahas* and its relatives”, *JOIB* 8 (1959), 234–269 [= *Sel. Stud.* II, 448 ff.], espec. 263 ff. [477 ff.]; see also author, “Rgveda 10, 146: The Hymn to Aranyāni”, *Fel. Vol. D.N. Shastri*; Ghaziabad 1982. The etymological association with the Āmahīyava Sāman is of course fanciful, since this Sāman is ascribed to Amahīyu (see Caland’s n. 3 on PB. 7, 5, 1).
- 7 Caland, *Auswahl*, 28, n. 8 observes: “Der Schluss des Stückes ist mir, was den Inhalt angeht, nicht klar”. The interpretation of the several *iti*’s in this passage and the distribution of the arguments are problematic. In Caland’s translation the statement of the Uttarakurus seems to have two *iti*’s: one after *bhākṣayanti* and one after *vaṣaṭkuryād*. In my view the quotation ends with the first *iti*. The second belongs to the argumentation of the Brāhmaṇa and may be translated by “thus, by doing so”.

The Brāhmaṇa seems to react to the criticism put forward by the Uttarakurus and to offer a solution. This solution is again rejected on the argumentation of Mārja Śailāna. Finally a modified solution is offered. LSS. 2, 5, 3 prescribes that they should always drink the Soma after the drinking of the utterer of the exclamation *vaṣaṭ* (i.e. after the Hotṛ; cf. JSS. 1, 14).

- 8 This looks like part of the Udgitha of the Āmahīyava: . . . *sāld bhū2mīyā23 dadāyi* (see CH, 280, line 6). Perhaps we should read *vauṣaḍ* for *vauṣaḍ*.

I. 2. 1. 3. (119–120)

- 1 The Gāyatrī metre belongs to the Gāyatra as well as the Āmahīyava discussed in the preceding chapters 116–118.
- 2 The MSS read *caturiricām*; Caland’s transcript mentions also *caturicām*. Cf. 116, n. 8, where *itico* stands for *ṛco*.
- 3 Cf. PB. 7, 3, 7 *ātmā vai yajñasya pavamānaḥ*.
- 4 The first and the third are JS. 3, 3, 1 and 3; the second verse (JS. 3, 11, 1; SV. 2, 105) seems to be the additional verse, somewhere to be inserted between JS. 3, 3, 1 and 3 or to be added to 3, 3, 1–3. In Staal’s recording (*Pratidānam*, 420) JS. 3, 3, 2 is replaced by 3, 11, 1.
- 5 See Mayrhofer, *CESD* III (Addenda) and *EWA* I s.v. *ibha*.
- 6 Cf. PB. 7, 4, 2–4 (and Caland’s note on 7, 4, 4, in which the present chapter has been partly translated).
- 7 Caland, *Auswahl*, 28 translates: “die Anuṣṭubh ist ihnen hinten (?) angehängt”. See also PB. 7, 4, 4, n. 2: “After these the anuṣṭubh is joined in”. For my different interpretation see JB I, 1–65, 87 f. (where is referred to JB. 1, 284 for *āntād*).
- 8 A current equation.
- 9 Caland, *Auswahl*, 29, n. 5: “Das Ganze ist unklar”. As was already observed in JRAS 1977, 152, the structure of the Br̥hati metre seems to have been described with terms applying to the Sāman. It consists of 8, 8, 12 and again 8 syllables. The last and the first pada are *nīdhana* and *prastāva*, the second is the *ādi*.
- 10 Caland, *Auswahl*, 28: “daher kommt es, dass das Vieh mit dem Teile, womit es sich fortpflanzt, auch den Coitus macht und dann aus diesem selben Teile wieder geboren wird”. In my interpretation the first *pāda* (= *prastāva*) is the mother, the last (= *nīdhana*) is the young one or child and the second (= *ādi*) is the offspring which the young in the animal world may beget with the mother. Since the male reproduces himself out of his female partner, in the animal world the situation may occur that a particular animal is born from a mother and reproduces himself out this very mother.
- 11 Caland, *Auswahl*, 28: “damit nicht das Vieh ins Feuer hingeworfen werde”. Here *pravṛj*, however, has nothing to do with Pravargya or the placing or throwing in or near the fire. See also JB I, 1–65, 118 f. (n. 15), where the translation ‘to strike down’ has been taken into consideration on account of some parallels and of Eggeling’s translation of ŚB. 1, 3, 3, 14.
- 12 Caland omits *vajreṇa vaṣaṭkāreṇa* in his text of the *Auswahl*. These two words, which are actually found in his transcript, seem to exclude his rendering “ins Feuer werfen”. The Br̥hati is cattle, the *vaṣaṭkāra* is a Vajra, which, if applied in the Br̥hati, would kill or strike down the cattle.

I. 2. 1. 4. (121–124)

- 1 Caland’s translation of *śrīta* “gestützt” (*Auswahl*, 29) hardly makes sense in the context, where it occurs together with *pūta* and *medhya*. Purity is at stake. Therefore I also do not adopt Caland’s rendering “gekräftigt” (ĀpSS. 12, 19, 4; n. 1 on his translation). The opposites *apūta* and *amedhya* are mentioned, but the negative counterpart of *śrīta* is missing in the context. Now *medhya* and *amedhya* may refer to something fit or unfit to be eaten. See e.g. AB. 2, 8, 6 on animals which are *amedhya*: *tasmād eteṣāṃ nāśniyāt*. See also Schrapel, *Untersuchung der Partikel iva*, 6, whose culinary interpretation (“unaromatisch”) I do not share. It refers to something unfit

- or dangerous to be consumed. See JB. 1, 73, where Prajāpati's skull is described as being *apūta*, *amedhya* and *aśṛtakṛta*; later it is made *śṛtakṛta*. Several MSS read *śṛta* instead of *śṛta* there. It is obvious that here too *śṛta* is the required reading and actually Caland's transcript has this reading besides *śṛta*; strange enough Caland rejects it ("śṛta sic") and even does not mention it in his *Auswahl*. Washing and boiling purify food (*śṛta* is the opposite of *āma*); washing and scalding purify the vessels (*āpo vai pavitrām*). The difference between ritualistic and hygienical purity is vague in these texts. Oertel, who has partly edited this passage (with some parallels) in JAOS 18 (1897), 48 only reads *suddha* and does not mention the readings *śṛta* and *śṛta*. On *śṛta* transmitted as *śṛta* see also Narten, KZ 100 (1987), 284, n. 23.
- 2 RV. 9, 107, 4 a-b; SV. 1, 511; 2, 25; JS. 1, 3, 5, 1; 3, 3, 4.
 - 3 RV. 9, 107, 4 c (and parallels).
 - 4 RV. 9, 107, 4 d, where *deva* is read instead of *devo* (here and in SV.). JS. seems to read *hiranyayā* instead of *hiranyayaḥ*.
 - 5 Caland (*Auswahl* and transcript) reads *ābhir* instead of *etābhir* (the reading of the edition which agrees with Oertel, JAOS 18, 48).
 - 6 Cf. PB. 7, 5, 10 *agnir vai rūras* "Agni, forsooth, is burning (*rūra*)" (tr. Caland). See also PB. 12, 4, 24 *agnir vai rūro rudro 'gniḥ*. Evidently PB. does not mention the name of a human being called Agni Rūra (or Agni Rūru as in JB.), but refers to Agni the god, and in that connection the particle *vai* expresses an identification or at least implies a nominal clause in which Agni (mentioned before in the context of PB.) is the subject and *rūra* the predicate. The Jaiminiya version looks secondary.
 - 7 In the optional explanation Rūra is substituted by Rūra (cf. n. 6). The name Itivṛddhra is doubtful. Caland mentions Rūra Vṛddhra in a note on his translation of PB. 7, 5, 10, but calls this man Rūra Itivṛddhra in his *Auswahl*. Should we read *rūra iti vṛddhaḥ* "an old man called Rūra"?
 - 8 Cf. 97–104, n. 51.
 - 9 Cf. PB. 7, 5, 14 *indro vai yudhājīt* "Indra, forsooth is the winner of battle" (tr. Caland). Again (cf. n. 6) *vai* stands in between subject and predicate, whereas the syntactical construction in JB. is different. Moreover *yudhājīt* is more convincing than *yudhājīvan*. Once more it should be observed that the PB. version looks better.
 - 10 See Oertel, *Syntax of Cases*, 118 on *samvic-* in this passage. He translates by "to shake thoroughly". (Caland, *Auswahl*, 30: "zusammen packen"). Probably the shaking implies clearing someone of his possessions (Dutch "uitschudden" = "to shake" as well as "to clear out"). Frenz, *Verben im JB.*, 39 follows Caland ("fassen, packen"). Cf. also 1, 135, n. 62.
 - 11 Cf. JB. 3, 184 (see Oertel, *Roots*, 69).
 - 12 It is not quite clear how the gods contrived to send down the Asuras by means of a Stobha, which in fact is a joyful exclamation. Mayrhofer's dictionary s.v. *stubbh-* only mentions "to praise, glorify, shout with joy". However, Dhātup. 1, 421 states that *stubbh* occurs with the meaning "to stop, paralyze etc." (*stambhe*). Perhaps the change from *o vā* to *o hā u vā* by means of the interjection (Stobha) *hā u* produces the prefix *ava:* (*o hā*) (*u*) *vā*, for the explanation stresses the function of *ava:* . . . *avāco 'vāghnan*. See also Caland's note 2 on PB. 7, 5, 11: "Why are they (i.e. these Stobhas) called 'divergent' or 'dispersing'?"
 - 13 Caland (*Auswahl*) suggests to adopt the reading of the Gāna *o hā u vā utso devā* (instead of *devo*) *hirā hā o hā u vā* (instead of *hirā hā u vā*). The substitution of *devo* (RV.) by *devā* may be based on an adaptation, in which the plural *devās* is required. *hirā* . . . etc. may contain a hidden reference to the Asuras: . . . *hā u vā* = Asuras. The god(s) are (is) above: *ut so devo (devā) hi*, the Asuras arrive here (on earth): *ā (hā o) asurāḥ*. In the explanation *bhūmisprśa evākurvan* we may assume the ipf. *akurvan* (they made them touch the earth) but as well *ākurvan*. In the same way as *ava* was hidden in the preceding context (see n. 12), here *ā* seems to play a role. The word *ā* denotes the arrival on earth. The action has come to a conclusion and therefore the Sāman is *antagata* as it were. The explanations which I give here, may look rather far-fetched, but they are not wholly alien to the mind of the Sāmavedic authors of the Brāhmaṇas, if I am not mistaken.

- 14 Instead of *rauravas* I conjecture *ūrdhvas* (MSS: *ūruva*, *dūra iva* and other readings; the transcripts of Caland and Whitney have *ūrūva*). Although heaven is already more or less reached and the Sāman seems to have come to its end, the Udgātṛ (perhaps also to be taken as 'the one who goes upwards') continues upwards from (*ūrdhvam*) or after the Pratihāra with his Upadrava, because heaven is supposed to stretch out upwards (*ūrdhva*).
- 15 There is no stop between the Pratihāra and the Upadrava. See Staal, *Pratidānam*, 429: "The *pratihartar* . . . is in turn interrupted by the beginning of the *upadrava* before he has completed the *pratihāra*". See also 97–104, n. 22. The continuity is moreover produced by the *svara*, the tone, i.e. the *sthāna*. On this use of the word *svara* see Parpola, n. 2 on LSS. 1, 11, 27. The choristers continuously sing the syllable *ho* on the low tone (LSS. 1, 11, 26; DSS. 3, 4, 6) and cover the spaces between the divisions of the Sāman at the low pitch (DSS. 3, 4, 7 with Parpola's notes). In the Brāhmaṇa text there are no traces of this continuity based on a particular tone (or a particular syllable chanted on this tone), but Staal, *Pratidānam*, 420 prints the following Upadrava and Nidhana: *o . . . yā au ho bā/ ho yi lā*. On his notation "*o* . . ." see o.c., 415. Probably the continuity of Pratihāra and Upadrava is realized by singing a lengthened *o* at the beginning of the Upadrava on the same tone as the *ho* of the choristers.
- 16 Here all the Sāmans are reduced to three types on account of their endings. See, however, also 1, 300 *kati sāmānīti. catvāritī brūyāt, catvāry u ha vai sāmāni svāraṁ nidhanavad aīlam rksamam*. PB. 7, 3, 4 begins like JB.: *etāvanti vāva sarvāni sāmāni (yāvanti madhyandine pavamāne)*, but this text bases itself on four types of endings: *gāyatraṁ nidhanavad anidhanam aīdam* (7, 3, 5). The Sāmans without *nidhana* still have to be treated in JB. (i.e. Yaudhājaya and Auśana). The Gāyatra Sāman is *svāra*, the Āmahīyava is *nidhanavat* (it has *stauṣe* as its finale) and the Raurava has *ilā* at the end. For *svāra* see Simon. *Puṣpasūtra*, 521 s.v. All Gāyatra chants are *svāra* (see Caland's note on PB. 7, 2, 5). The Auśana (which is discussed later) is likewise *svāra*.
- 17 On *bandhu* (connection of ritualistic elements with items from a different sphere; implication; symbolical meaning; etc.) see Gonda, *ALB* 29 (1965), 1–29 [= *Sel. Stud.* II, 400 ff.]. Here *sāmabandhu* refers to the identifications *prāno vai svarah* etc., whereas *sāmakṛpti* denotes the systematization based on the endings of the Sāmans.
- 18 There are three identifications here: with *prāṇa*, *ātman* and *paśu* (for *ilā* = *paśu* see n. 8; for *svāra* = *prāṇa* cf. PB. 7, 1, 10; 17, 12, 2; 24, 11, 9). However, mostly a threefold set consisting of *paśu* and *ātman* requires *prajā* as third item. See in this connection 1, 300: *svāra* = *ātman*; *nidhana* = *prajā*; *ilā* = *paśavaḥ*. For *svāra* = *prāṇa* see also 1, 160; 164; 215.
- 19 See CH, 281 (*antarnidhana, antarnidhana, nidhana*) and Caland's n. 2 on PB. 7, 3, 17. Cf. also JB. 1, 304.
- 20 Caland's n. 5 (*Auswahl*, 31) does not make sense. The Nidhana in the midst of a Sāman serves for setting apart some food.
- 21 Read *yajñaveśasam* for *yajñavaśasam* (as printed in my copy of the crit. ed.).
- 22 Read *adhi* for *āvi* (v.l. *ādhi*).

I. 2. 1. 5. (125–127)

- 1 On Uśanas Kāvya, his relation with the Asuras and his *evocatio* by Indra see Kuiper, *Varuṇa and Vidūṣaka*. 93 ff. (i.a. dealing with the present passage). O'Flaherty's analysis (*Tales of Sex*, 88–89) does not convince.
- 2 Oertel, JAOS 28 (1907), 84 translates *brahman* by "rite". The exact meaning is uncertain, but it is clear that the battle remains undecided, because both parties are helped by a Brahmin, i.e. by someone connected with *brahman*. Rau, AS 20 (1966), 79 translates: "Was da an Zaubern von unten her gemacht wurde, das wurde auch von oben her gemacht". O'Flaherty, *Tales of Sex*, 87 translates "Whatever (the Gods) did forwards in a ritual, (the demons) did backwards, and thus, since all was equaled out, the rite had no effect".

- 3 Read *triśiṣā gandharvo* for *triśiṣagandharvo* (see Oertel, o.c., 82).
- 4 Read with Caland, WZKM 28, 76 (see also Hoffman, *III* 4 (1960), 7) *sa herṣyur āsa* for *sa haiṣāsa*. On the motif of the jealous husband who tries to keep away his wife from other people see also Caland, *Over en uit het JB*, 96, n. 318 (referring to JB. 3, 197).
- 5 Rau, *The meaning of pur in Vedic literature*, München 1976, 51: "... he had a ship-nagara i.e. a house-boat? floating about".
- 6 Oertel reads *upaucyat* ("he liked to consort with") and places a stop after this word. The reading of the crit. ed. is *ārchad* (v.l. *paucad*, *aprcchad*, *pācchad*). I follow the punctuation of the edition, but do not exclude the possibility that *aprcchad* should be read. In the crit. ed. the *p* which occurs in all the readings is missing. For the required reading *upārcchad* ("he importuned") cf. TS. 1, 5, 9, 6, where someone who gives something day by day and at the same time asks for something, is said to be someone who *upārcchati*.
- 7 Instead of *saṃvadamānāv ājagāma* Oertel reads *sampadamānā 'vājagāma* and he translates "Agreeing to it she then undertook it", which spoils the story of Indra being caught by a jealous husband and changing his shape in order to prevent discovery and to overhear the talk. For the correct text see Caland, WZKM 28, 76.
- 8 Read with Oertel, o.c., 82 *upaśiṣṭeṣa*.
- 9 Oertel translates "he then clung to the ship's sides" and apparently takes *naumaṇḍa* as a dual (instead of a sing. loc.). Now it is difficult for one leech to cling to two sides at the same time. The dual is based on ŚB. 2, 3, 3, 15, where the commentator explains the word by the dual *bhūti* ("the two sides"). The dictionaries suggest the interpretation 'oars' or 'two rudders'. In the mentioned place the dual may be based on the identification with two sacred fires. Here the singular is obviously required. Caland interprets *naumaṇḍa* in BSS. 18, 46:402.9 as "ship-board" (with a question mark), as appears from his index of words. On the other hand see Caland, *AO* 4, 170. See also Mayrhofer's etymological dictionary s.v. *maṇḍa* and especially s.v. *mañca* (to which he refers): "stage, platform" (mentioning BHS *bodhimāṇḍa* "platform ... of enlightenment"); see further his Addenda s.v. *maṇḍapa*. It is clear that *naumaṇḍa* denotes the part of the ship on which or in which one lives: the upper deck. This part of the ship may have been called after the most significant element, the rim or board. Cf. English board, originally the rim of the ship which rises above the deck (see the compound overboard), later the deck of a ship (see "on board, on shipboard"). I doubt whether the Concise Oxford Dictionary s.v. board is right in stating that originally 'on board' meant "within the sides, not on the deck". I would rather assume that on board means "within the rims of the sides, i.e. on the deck and not outside the ship". It may be mentioned here in passing that Mayrhofer, *CESD* Addenda s.v. *maṇḍapa* has misinterpreted *maṇḍapūla* as "top-boat" instead of "top-boot", probably on account of the association with *nau-maṇḍa* "boat-maṇḍa". The meaning 'rim, board' is again obvious in 'top-boot'. It should also be observed that in the present version of the proverb 'the wall has ears' it is the earth (*bhūmi*) rather than the wall(s) that plays a role. Of course *bhūmi* does not denote the earth on a ship (Hertel, o.c., 11 translates *bhūmi* by "Erde"), but the floor, the flooring, the deck (cf. *bhūmi* 'floor, story'). So we may assume that Indra as a leech clung to the deck of the ship (i.e. to its underside) rather than to the side(s) of the ship (i.e. its exterior) (where he would not be able to overhear much). Rau, o.c., 80 translates "an die Bordwand", O'Flaherty "on the side of the ship".
- 10 Oertel, o.c., 88 ff. gives many parallels for the theme 'the earth has ears' from literature outside India. For a Vedic parallel see Caland, WZKM 23, 72-73. According to Rau, *Beiträge zur Indieforschung* (Felic. Vol. Waldschmidt), Berlin 1977, 352 "Die Erde hat Ohren" agrees with the German proverb "Die Wand hat Ohren". Probably *bhūmi* means floor rather than earth in this context (see preceding note).
- 11 Rau, *AS* 20, 80 translates: "... treffen sich, und weil völlige Gleichheit herrscht, gehen sie wieder auseinander und verschwinden". His interpretation of *yathāyatham* is not clear. O'Flaherty translates "These two (offerings) meet and return, neutralized".

- 12 Oertel translates *jana* by "crowd" and assumes a contemptuous use of the word (o.c., 85, n. 6). However, in this context which deals with rivalry between the one or the own and the other party, *jana* may denote foreign people. For literature see Minoru Hara, *Pratidānam* (Felic. Vol. Kuiper), The Hague 1968, 256, n. 8. See also Kuiper, *Varuṇa and Viśvāṣaka*, 95, n. 365 on this passage and the translation "foreign people".
- 13 Cf. PB. 7, 5, 20 with Caland's note, in which it is observed that "Oertel is wrong in not accepting the word *kāmadughā* as a substantive". See Caland, *Auswahl*, 148, n. 12: "Oertel hat ... fälschlich *kāmadughā* auf gewisse Verse bezogen. Dass es Kühe sind, geht nicht nur aus unserer Stelle [namely JB. 2, 83] hervor, sondern auch aus Pañc. br. VII, 5, 20, XI, 5, 8 (acht Wunschkühe) und aus Baudh. XVIII, 46, wo Uśanas durch Indra's Tochter Jayantī und vier Wunschkühe bestochen wird". This may be correct, but in the present context the verses RV. 9, 87, 1 ff. seem to be regarded as wish-cows. Rau, o.c., 80 assumes real cows: "Bei den Worten 'Fort nun ...' rannten die beiden mit deinen davon". See, however, also Hoffman, *III* 4, 8: "Welche die wunschgewährende (Verse) des Virocana Prahlādi sind". Read with Oertel and Hoffmann, o.c., 3 *kāmadughās* for *kāmadughas*.
- 14 Probably the verses quoted from RV. 9, 87, 1 ff. were ascribed to Virocana. Their attribution to Uśanas seems to be secondary. Geldner: "Dichter nach Anukr. Uśanas (missverständlich nach Str. 3)".
- 15 Read (with Oertel) *tābhir itī tābhir ha pra tv ity eva pradudruvatuh* instead of *tābhir atitābhir ha pratitveva pradudruvatuh*. The Pratika of RV. 9, 87, 1 (= SV. 1, 523; 2, 27; JS. 1, 3, 6, 1; 3, 3, 6) is quoted. See also PB. 11, 3, 1 and Hoffmann, *III* 4, 8.
- 16 Oertel suggests to read *anvavajahire* (root *hā*) instead of *anvavajahire* (root *hr*). Rau does not mention Oertel's conjecture, but translates "setzten ihnen nach".
- 17 Read *ete nānvāgacchān* instead of *etenānvāgacchān*. See Oertel and also Hoffmann, o.c., 8.
- 18 The interpretation is rather uncertain. Oertel translates "the two started upon this". The prefix *prati-* may refer to a countermeasure or denote that an agreement was made between Indra and Uśanas. Rau translates: "Das sagten die beiden die Rkstrophe". However, he does not render *etad* and *pratipad* means 'to begin to speak' rather than 'to recite'. O'Flaherty translates "... resorted to this verse".
- 19 Oertel, o.c., 87 translates "aware of strategems". See, however, Mayrhofer s.v. *vrjanam*. Rau renders: "Herden schützend".
- 20 RV. 9, 87, 2; JS. 3, 3, 6 (and parallels).
- 21 Read with Oertel, o.c., 83 *taṃ haivāsura nātīyuh*.
- 22 Read with Oertel *devān ājagmatuh*.
- 23 Oertel conjectures *cakrire* for *cakre*. Rau makes Uśanas the subject of *cakre* and translates "pries Uśanas Kāvya sich selbst und den Indra".
- 24 I have adapted the translation to the situation. In the original version of the hymn Soma is addressed as a second Uśanas on account of his visionary power ("an Sehergabe ein Uśanas", tr. Geldner).
- 25 RV. 9, 87, 3; JS. 3, 3, 8.
- 26 Oertel connects *deveṣu* directly with Uśanas Kāvya and translates "Uśanas Kāvya, namely, among the gods desired ...", and, further on, "... he among the gods attains ... who has praised with it". This is evidently wrong, since the conclusion drawn from an aetiological myth always applies to human beings who follow the example. See also 1, 166 (*Auswahl* § 57). Moreover Uśanas Kāvya was not one of the gods. He was a mortal and he was at least originally associated with the Asuras. See Kuiper, *Varuṇa and Viśvāṣaka*, 95 ff.
- 27 Uśanas saw the Sāman, the melody. The verses on which this Sāman is sung, are connected with the story of Uśanas, but originally they had no relation with this seer. See 125-127, n. 14 and also Oertel, o.c., 87, n. 3 on the independence of melody and words.
- 28 Cf. 1, 166.
- 29 After *devebhyo* the MSS read *tato*. Caland's emendation '*ntato*' is confirmed by the parallel 1, 166, Cf. also PB. 7, 3, 26, which verbally agrees ("By means of the tone (svara) food is offered to the Gods towards the end", tr. Caland). Sāyaṇa explains:

- antato mantrāṇāṃ svāhānte svaritabhṛte devebhyo 'nnādyam haviḥ pradīyate and Caland observes that *svāra* here does not only mean a particular tone, but also "(loud) voice" or "sound" (e.g. *svāhā*).
- 30 Monier-Williams' dictionary translates *ṛksama* by "'similar to a Ric', N. of a Sāman", which is definitely wrong. See also Caland's n. 3 on PB. 7, 3, 29: "... the meaning of *ṛksama* is unknown to me; elsewhere, I, 307 [i.e. JB. 1, 307], the *ṛksama* is declared identical with *svāra*". In my view *ṛksama* denotes a Sāman of which the end is identical with the *Ṛc* on which it is chanted, i.e. there is no addition. See also 1, 127. Indeed the end of the *Auśana* has no additional word like *ilā*. Since the last word indeed has the Svarita (denoted by 656; see CH, 282), it may also be called *svāra* (see PB. 7, 3, 25 with Caland's note). Therefore JB. 1, 307 (as well as 1, 300) equates *svāra* and *ṛksama* (and thereby reduces the four types to three at JB. 1, 300). Presumably *svāra* denotes two types: one in which a *svāra* syllable follows the text of the *Ṛc* (ā 345 of the *Gāyatra*) and the other in which the *svāra* belongs to the last word of the *Ṛc* (*ṛksama*; e.g. the *Auśana* ending in *go-nā656m*).
- 31 I read *pavamāne na* instead of *pavamānena*. If I am not mistaken, the text wants to state that the identity between Sāman and *Ṛc* in the *ṛksama* type of Sāman is not only achieved at the end of the Sāman. The two should be in balance throughout the whole Sāman.
- 32 See Caland's n. 1 on PB. 7, 3, 25 and Simon, *Puṣpasūtra*, 521 s.v. *padānusvara*. This is not the name of a particular Sāman, but denotes the particular tone at the end of some Sāmans.
- 33 On this meaning of *bhasman* see Caland, *Over en uit het JB*, 21. For other meanings and an etymology see JB. I, 1-65, 21, n. 4. Cf. JB. 1, 254, n. 59.
- 34 Cf. 1, 254, n. 13.
- 35 Cf. 1, 254 (n. 14) and ṢaḍvB. 1, 3, 5.
- 36 For the syntax of this sentence see author, *JRAS* 1977, 152 f. Read *udanato* for *udanto* (see also Rau, *Surabhi* (Felic. Vol. Sarma), 142. Here the *udāna* refers to inhalation. See author, *ALB Golden Jubilee Volume*, 1986, 326-348.

I. 2. 2. 1. (128-137)

- 1 Cf. PB. 7, 6, 10, where the argumentation, however, is different.
- 2 In the ritual practice the order is: first Rathantara, then *Br̥hat*. See *Auswahl*, 33, n. 1. In the compound *Br̥hat* comes first. This is due to a law of wordorder in *Dvandva* compounds. See Caland, *AO* 9 (1931), 59 ff. and his note on PB. 7, 6, 9.
- 3 Cf. PB. 7, 6, 17; LŚS. 2, 9, 7. See also CH, 306-307. The *Udgātṛ* should recite these equations in thought. Yonder world is always equated with the *Br̥hat*, because *br̥hat* means 'high'.
- 4 Caland, *Auswahl*, 33 translates *upasthitam* by "was stillsteht". However, the opposition is not between motion and rest, but between horizontal movement and standing up. Cf. the identification with the two sorts of lightnings below. The *Br̥hat* is associated with everything which is high, raised and vertical.
- 5 M.-W. mentions "having teeth on one side (only)" as the meaning of *anyatodant* and *anyataratodanta*. See, however, also Mylius' dictionary: "mit Schneidezähnen nur im Unterkiefer". The *br̥hat* aspect of the *ubhayatodant* is represented by the teeth of the upper jaw.
- 6 According to PB. 7, 7, 18 *Vasiṣṭha* had first distributed these powers of the *Rathan-tara*.
- 7 PB. 7, 7, 19 (= LŚS. 2, 9, 8) is slightly different. It also mentions the power of the *Rathan-tara* in the cows. However, according to PB. 10, 2, 5-6 cows and sheep are *bār̥hata*, whereas horses and goats are *rāthantara*. On the other hand JB. 1, 294 describes cows and sheep as *rāthantara* and goats as *bār̥hata*. In the crit. ed. the vocative is *rathan-taram*, whereas Caland's *Auswahl* (and transcript) as well as PB., LŚS. and JSS. read *rathan-tara*. See also Wackernagel-Debrunner III, 97 ("Die Neutra zeigen in den seltenen Fällen, in denen sie im Vok. Sg. vorkommen, fast durchweg den Ausgang -a"). The vocative *rathan-taram* is the only difference be-

- tween JB. and JSS. 1, 17. Gaastra's Dutch translation "... die voor u in den wind is, met de kracht die gij hebt, ..." misinterprets the syntax of the sentence. Cf. also JB. 1, 327 (n. 24).
- 8 Instead of the trinity *ātman*, *prajā*, *paśu* we have here *udgātṛ* + *yajamāna* (together = *ātman*) and *prajā*.
- 9 Up to here the text is verbally identical with the beginning of 1, 97.
- 10 Caland translates: "Dies ist der messerscharfe Donnerkeil: der Mensch, der sich in *Br̥hat* und *Rathan-tara* befindet". For *puruṣas* in several (often inanimate) entities see BÄU. 2, 1, 2 ff., where the word *puruṣa* denotes the soul rather than human beings. On the other hand the *Vajra* may be in the form of a human being. See Rau, *Metalle und Metallgeräte*, 46.
- 11 Cf. JB. 1, 327; ŚSS. 1, 17.
- 12 Read with Caland *jahi* instead of *jāha*.
- 13 No parallels. The wordorder is interesting in the last clause. Or should we interpret *ā-tan* as 'to point at' rather than as 'to bend, draw'?
- 14 The *devaratha* (cf. PB. 7, 7, 13 and AB. 2, 37, 1) is a symbolical chariot rather than "der Wagen der Götter" (Caland, *Auswahl*, 34), since it is not used by the gods. See author, *Daily Evening and Morning*, 49, n. 34. See further Sparreboom, *Chariots*, 125.
- 15 Rau, *Zur vedischen Altertumskunde*, Wiesbaden 1983, 56 translates *rathamukha* by "Deichselspitze" (see also p. 29, n. 92). For the usual translation "forepart" see Sparreboom, *Chariots*, 127.
- 16 Caland: "Räder". For *pakṣa* 'side' see also Gonda, *Savayajñas*, 380; Sparreboom, *Chariots*, 127. Cf. BSS. 18, 24: 371.25. Rau, *ZDMG* Suppl. III, 1 (1977), LXXXV mentions "zwei Seitenwände" in his description of the chariot. However, in *Zur vedischen Altertumskunde*, 56 (see also 27, n. 62) he translates *pakṣe* by "Räder".
- 17 Rau, *Zur vedischen Altertumskunde*, 56 translates *vandhurādhiṣṭhāna* by "der Tritt im Wagenkorb". See also o.c., 30, n. 93 and Sparreboom, o.c., 127.
- 18 See St. Piggott, *Prehistoric India*, Harmondsworth 1950, 280, Fig. 32 (see also Rau, *ZDMG* Suppl. III, 1, Abb. 5) and Sparreboom, *Chariots*, 126 s.v. *upastha*.
- 19 Rau, o.c., 56: "dieser bekannte Mann (d.h. die Seele)". However, man rather than the soul performs the sacrifice.
- 20 For a criticism of Caland's translation see author, *JRAS* 1977, 153.
- 21 Cf. JSS. 1, 17, where *ho* and *ā* have not changed place.
- 22 Caland: "in den Anfang". Perhaps *mukhataḥ* has a double meaning here and also denotes "at its head", since *Br̥hat* and *Rathan-tara* function as horses. For a different double meaning of *mukhataḥ* see JB. I. 1-65, 34, n. 22.
- 23 Caland may be right in assuming that the identification of earth and *devaratha* has fallen out on account of the parallelism of PB. 7, 7, 14. The problem, however, is that this identification is based on the fact that in PB. (unlike JB. and the mentioned parallel from AB.) the *devaratha* is identified with the *Rathan-tara* (= earth) rather than with sacrifice. JB. looks less original than PB., because the identification of *devaratha* and *Rathan-tara* in JB. is surprising after the equations of sacrifice and *devaratha* and of *Br̥hat* and *Rathan-tara* and the two horses.
- 24 JSS. 1, 17 also prescribes the touching of the earth and mentions the *devaratha* in that connection. However, the esoteric background of touching the earth is not the same in PB. and in the texts of the *Jaiminīyas*. According to PB. 7, 7, 14 the priest should take hold of the earth that he may not fall down from this chariot. In the JB. the stability of the chariot (= *Rathan-tara* = earth) forms the motive *devarathasyānapavyāthāya* and JSS. even explicitly states that he should keep his hands on the earth, as long as the application of the *Stobhas* lasts (*yāvat stobhet*). See also JB. 1, 330 (*Auswahl*, 125). This seems to imply that the possible instability of the chariot may be due to the *Stobhas*. Whatever may be the correct etymology of *stobh*, the *Stobha* seems to disturb the course of something or someone. Cf. n. 42. For the *Jaiminīyas* touching the earth means stabilizing the 'divine' chariot. However, PB. 7, 7, 13 has a different association with stability of the chariot: "... its chanting should be performed whilst (the *Udgātṛ*) causes it to stand firmly on each wheelspoke

- (successively)" (tr. Caland; cf. JB. 1, 131 and 135). In the present passage JB. seems to combine four different topics: a) the identification of sacrifice and *devaratha*, taken from AB. 2, 37, 1; b) the identification of Rathantara and *devaratha* taken from PB. 7, 7, 13; c) the stability of this *devaratha* (cf. PB. 7, 7, 13); d) the problem how one should not fall down from this chariot. Anyhow, *anapavyāthāya* refers to the course of the 'divine' chariot which goes to heaven and should not miss its goal. Cf. JB. 1, 85 . . . *svargasya samaṣṭyā anapavyāthāya*. On the expression 'touching the earth' (*prthivīm hastābhyam gacchet*) see Oertel, *Syntax*, 260 f. According to Oertel *rathantare prastute* should mean "after the Prastāva of the Rathantara-(Sāman) has been finished". See also Caland, *Auswahl*, 34 and cf. n. 45. JB. 1, 327 simply states *rathantareṇa stoṣyamānaḥ prthivīm abhimṛṣāti*. The fact that Rathantara is being chanted is emphasized rather than its Prastāva. One may compare the use of *prastāva* with a non-technical meaning (e.g. 'occasion'). Perhaps *rathantare prastute* only means "on the occasion of the Rathantara (instead of the Bṛhat) being chanted". Cf. also 1, 104 *gāyatrīyām prastutāyām*.
- 25 Cf. PB. 7, 7, 13 (with Caland's note) and JB. 1, 135.
- 26 Cf. 82-86, n. 35. See Krick, *Feuergründung*, 105, n. 262.
- 27 Gāyatrī, Trīṣṭubh, Jagatī, Anuṣṭubh, Pañkti, Atichandas. See JB. I, 86 (n. 36).
- 28 Cf. PB. 13, 1, 3; 4, 13; 5, 18; 19, 7, 6; TB. 1, 7, 5, 4. The cattle is *śakvara*, because cattle means power (root *śak*).
- 29 See JB. I. 1-65, 87, n. 26 and Weber, "Ueber die Metrik der Inder" (= *Ind. Stud.* 8), 1863, 20 f.
- 30 On these 7 *mukhya prāṇas* see Ewing, "The Hindu conception of the functions of 'breath'", *JAOS* 22, 249 ff.
- 31 Cf. JB. 1, 66 for the association of Gāyatrī and *brahmavarcasa*. See also 90-96, n. 24 on the relation of this metre with *tejas*. On *brahmavarcasa* and *varcas* see Gonda, *Savayajñas*, 407. Obviously *aṣṭāv akṣarāṇi* instead of *aṣṭākṣarāṇi* should be read (with Caland's transcript and Gotō, *I. Präsenksklasse*, 333, n. 810).
- 32 The 9 *prāṇas* are the 7 vital powers in the head (mouth and the twofold eyes, ears and nose) and the two in the body. See Caland's n. 1 on PB. 6, 2, 2.
- 33 The edition reads . . . *atho bhrātrvyasya trivṛta eva* . . . I follow Caland's transcript *atho trivṛta eva* . . .
- 34 A very current equation. Cf. 233, n. 2.
- 35 Cf. ŚB. 6, 3, 1, 21; 3, 8, 1, 3; ŚākhB. 29, 8; GB. 2, 6, 2.
- 36 See 1, 68.
- 37 I read *indriya eva* (with Caland's transcript) instead of *indriyam eva*.
- 38 See I, 69, Cattle is associated with the Vaiśya class.
- 39 The thirteenth month is an additional (*adhicara*) month, an *upamāsa*, an intercalary month.
- 40 No parallels, no explanation.
- 41 Cf. KS. 22, 3-5 (the basic constituents of man form 16 syllables); TB. 1, 7, 5, 5; ŚB. 11, 1, 6, 36; JUB. 3, 7, 2, 1. See also 1, 331 (n. 38).
- 42 See ŚB. 1, 3, 5, 10 *dvādaśa vai māsāḥ samvatsarasya pāñca ṛtāva eṣā eva prajāpatiḥ saptadaśāḥ*.
- 43 I follow Caland's emendation (in his transcript, Un. Libr. Utrecht) *eva na gāyet*. Perhaps the Brāhmaṇa regards 17 Stobha syllables as a too exact copy of the R̥c. See CH, 308 on the Sāman and the corresponding *ārcikagāna*. According to LŚS. 2, 9, 12-14 one should connect each single syllable simultaneously with the Stobhas. See Parpola's note and cf. PB. 7, 7, 13. Since JB. prescribes 8 Stobha syllables below, the parallelism of R̥c (chanted in thought) and Stobhas (chanted aloud) seems to be rejected. Therefore the R̥c is not chanted. JB. 1, 328, however, prescribes: *akṣareṣu stobdhavyam*, i.e. each syllable should be replaced by a Stobha.
- 44 Caland (transcript) reads *rupān naiti* for *rupam naiti*. I follow his emendation.
- 45 I read with Caland (*Auswahl*, 35) *sammilāte* instead of *samprati*. See also JŚS. 1, 17. Gaastra's translation of JŚS. 1, 17 and Parpola's of LŚS. 2, 9, 11 are wrong, since the eyes are not only closed during the Prastāva. According to Oertel, *Syntax*, § 66.2 "the pregnant construction of *stu + pra* 'to sing the Prastāva' with the name of the

- Sāman whose Prastāva is sung is noteworthy". I have some doubts about this loc. abs. as well as about the interpretation of *rathantare prastute*.
- 46 Cf. PB. 7, 7, 15.
- 47 The Īśāna is Rudra, who often kills cattle. See also Oertel, *SBAW* 1942/8, 34.
- 48 The word *śāna* (for *īśāna*) is regarded as related to *śānta* ("peaceful").
- 49 The Rathantara appears to be an *āyatana* because the Rathantara is identified with the earth. On *āyatana* see Gonda, "āyatana", *ALB* 23 (1969), 1-79 [= *Sel. Stud.* II, 178 ff.]. O.c., 8 he discusses TS. 5, 2, 10, 2 on bringing cattle to one's own *āyatana* ("homestead") and on p. 9 he observes: "The question as to whether JB. 1, 133 also alludes to the sacrificer's own *āyatana*- must, I think, be answered in the affirmative (. . .) one establishes these cattle in an *āyatana*-, i.e. in their proper place, in a home (one gives them a destination)". It may be noted here that the possession of cattle was less stable than in modern society. See also Gonda, o.c., 184: "The ritualists invented a ritual technique to 'remove' another man's cattle and to keep it in one's own *āyatana*-. The motivation given MS. 4, 2, 4: IV. 26. 11 is based on the fact that the sacrifice is the 'destination' of cattle: *yajño vai paśūnām āyatanam. sve vā etad āyatane yajamāno bhrātrvyasya paśūn vṛikte, 'napakrāmukā asmāt paśavo bhavanti'*". I am also under the impression that AV. 3, 14 ("A blessing of the kine", Whitney) refers to the situation that someone has raided cattle and tries to keep these in his homestead or pen rather than being a "benediction of the cattle-pen in which the cows are kept at night" (Griffith). See especially vs. 4 (" . . . let us be friendly, you and me"), 5 (" . . . with me we unite you") and 6 ("Follow me, cows, as master of the cattle . . ."). It is not the cattle-pen that is new, but the relationship between cattle and the new owner, who gives them a new *āyatana* ("destination") and obviously has not bought these cows somewhere, but has removed them from an other *āyatana*. For the present passage (starting with "At every Pratihāra") cf. 1, 330.
- 50 Cf. PB. 7, 7, 16. For *nāsyā śrīs tiṣṭhati* cf. KS. 22, 1:57.17; TS. 5, 1, 8, 6. See also Oertel, *SBAW* 1942/8, 34.
- 51 I read with one MS *paśavo* instead of *bahavo*. On *svāyātena* see the "Studies" of the editors.
- 52 Cf. PB. 7, 6, 15-16.
- 53 For the combination of discrimination of good and evil with liberation from sin see JB. I, 1-65, 51, n. 1.
- 54 I read *yathā syād* for *yathāsyed*. He who is rather expansive (*bubhūṣan*) or wants to subdue his rivals (*bhrātrvyavanti*) leaves the situation as it is, since he is sure that he will crush down other people like one of the two trees destroys the other.
- 55 Bṛhat and Rathantara are to be feared, since they are esoteric. They may only be studied in the forest.
- 56 On *svakṛtam iriṇam* see Falk, *Bruderschaft*, 79 ("eine 'von selbst entstandene', sich aus einer unterindischen Strömung nāhernde Salzquelle").
- 57 On the negative aspect of *iriṇa* see Krick, *Feuergründung*, 133. The red salt, the red resin and the red menses represent the (sin of the) blood shed by Indra. Therefore the Āhitāgni should not settle there with his fires, as is observed by TS. 2, 5, 1 (see Krick, o.c., 510-511).
- 58 The word *abhikrānti* sometimes denotes progress and increasing success. See author, *Daily Evening and Morning*, 72, n. 3. In the present passage, however, one starts with 8 syllables and continues with 2. Here the initial speed required at the start in order not to fall down (*anapabhramśāya*) is essential.
- 59 On this turn of phrase see Oertel, *BSOS* 8 (1936), 685-694.
- 60 Prajāpati and the year are frequently equated just as Prajāpati and sacrifice. For the identification of year and sacrifice see ŚB. 3, 1, 4, 5 and 11, 2, 7, 1. For the present double identification see ŚB. 1, 2, 5, 12; 2, 2, 2, 4; 11, 1, 1, 1. See further Gonda, *Prajāpati and the year*, Amsterdam 1984, esp. 79.
- 61 Cf. n. 25. Instead of *akṣareṣu* we should read (with Whitney and Caland's transcript) *akṣareṣṭham*. See also Caland's note on PB. 7, 7, 13. In PB. the argumentation is different.

- 62 Cf. 121-124, n. 10. The present passage indeed hardly confirms our interpretation of the place to which is referred here. Perhaps *saṃvic* is a verb which belongs to the terminology of hunting (and fighting). Does it refer to isolating someone from the group? See also Oertel, *Syntax*, 118 for a translation of this sentence.
- 63 See Ghosh, *Fragments*, 18 n. 10 (referring to the parallel JB. 3, 63). Caland's translation "neun Neunzahlen" (*Auswahl*, 38) is not correct. See, however, also his n. 4 on PB. 7, 6, 4.
- 64 The verb *vr* here also refers to obstruction by enemies. Cf. RV. 1, 84, 13 *īndro . . vrtrāny . . jaghāna navatīr nāva* "Indra hat . . die neunmal neunzig Feinde erschlagen" (tr. Geldner).
- 65 Cf. AB. 8, 1, 5.
- 66 Cf. PB. 7, 7, 6, where 9 risings of the tone are mentioned.
- 67 The *udadhi* is identical with the *samudra* of PB. 7, 7, 9 which is identified with *vāc*. Cf. also PB. 6, 4, 7; AB. 5, 16, 7. After the Prastāva the Udgātṛ begins with *om vāc* and then he continues with the Stobhas, which upset *vāc*=*udadhi*. On *ardayati* see Gotō, *I. Präsensklasse*, 103.
- 68 See n. 72 and cf. PB. 7, 7, 6.
- 69 Cf. PB. 14, 12, 9.
- 70 The word *pada* here means trace as well as quarter of verse (= *pāda*). The Bṛhati metre has one Pāda of twelve syllables (and three shorter ones). The twelve-syllabled Prastāva is associated with the typical Bṛhati aspect, the large (*bṛhai*) Pāda of twelve syllables.
- 71 Read (with Caland's transcript) *āyacchateva geyam* instead of *āyacchate 'vageyam*. See 70-72, n. 23 on the instrumental of the participle followed by *iva*. In the present context the idea of extension is produced by the way of singing, extension being the characteristic of Bṛhat and Bṛhati.
- 72 In fact the Trivṛt is the Stoma consisting of three times three verses. Here it refers to a similar threefold threefoldness: the nine risings (three in the first, three in the second and three in the third verse). Cf. PB. 7, 7, 7. These nine risings are *sa-deva* (connected with powers) because they are associated with *prāṇas* (= *devas*); see above.
- 73 I read *sadevaḥ* for *sadevāḥ*.
- 74 Cf. JB. 1, 1-65, 77 f., n. 17.
- 75 Caland, *Auswahl*, 39 omits *tad*, of which the meaning is uncertain.
- 76 In this passage *as* and *bhū* on the one hand mean 'to be present', on the other hand 'to be in power' (versus *parābhū*). The oppositions are *bhū* (*as*): *parāvataṃ gam*, *bhū*: *parābhū*, *bhū/as*: *avaruddha-as*, *avagam*: *parābhū/avaruddha-as-/parāvataṃ gam*.
- 77 See 79-80, n. 8.

I. 2. 2. 2. (138-144)

- 1 See author JRAS 1977, 153 f. for the use of *yad* and a criticism of Caland's and Oertel's interpretations. Frenz, *Über die Verben*, 52, n. 4 translates: ". . zu der wir . . hinlaufen können"; i.e. he takes *yad* as a relative pronoun.
- 2 Read *ābhyupadhāvāma* with Oertel, *Syntax* 175 f. (see also author JRAS 1977, 153). On the other hand *abhyavāyan* (58.21) seems to point to *abhyavadhāvāma*. Frenz, o.c., 52 also mentions *abhyāva-i*, which, however, is based on the wrong reading *abhyāvayanti* in JB. 1, 246, for which Caland's MSS read *abhyāpayanti*.
- 3 Oertel, *Syntax*, 175 translates the absolute locative by "if anything (untoward) happens to-day". See also Minard, *Trois Énigmes* II, § 592 "si quelque chose (de fâcheux) arrive aujourd'hui". Frenz, o.c., 52, n. 4 ("was heute auch immer geschehen mag") apparently does not interpret this as an euphemistic expression. The parallels MS. 1, 7, 2 and KS. 8, 15 adduced by Oertel, o.c., 176, however, prove that *abhyupadhāv-* refers to the situation of a defeat (cf. also TS. 1, 5, 1, 1 . . . *te devā vijayam upayanto 'gnau vāmaṃ vasu saṃnyadadhatedam u no bhaviṣyati yadi*

- jeṣyanti*) and *abhyupāvrt-* or *upāvrt-* (cf. *abhyava-i* in the present passage) to a victorious return. Oertel's doubt about the correctness of his interpretation ("I am not able to parallel the use of an oblique neuter case of the pronoun *ka* without supporting noun") is unfounded; cf. *kena*, *kasmāt* and *akasmāt*.
- 4 See 105-110, n. 26.
- 5 My copy of the crit. ed. reads *avaṣyati* instead of *avaṣyati*.
- 6 See also 105-110, n. 32 and cf. PB. 7, 8, 4.
- 7 Caland, *Auswahl*, 41 n. 8 refers to PB. 7, 8, 5 and observes that all the Prṣṭhas are sacred to Indra. More essential, however, is the equation of the midday service with Indra. Cf. e.g. AB. 6, 11; ŚāṅkhB. 14, 5; 29, 2; ŚB. 4, 3, 3, 6. The midday service is also connected with the Triṣṭubh, Indra's metre.
- 8 Cf. PB. 7, 8, 3 with Caland's note.
- 9 Mostly *anirukta* ("unexpressed") is associated with Prajāpati (see also PB. 7, 8, 3). On the other hand the Viśve Devas also represent totality and *anirukta* denotes totality. See e.g. ŚB. 1, 3, 5, 10 (= *sarvam*) and ŚB. 1, 7, 4, 22 (*sarvaṃ vai viśve devāḥ*).
- 10 The Maitrāvaruṇa recites the parallel Śastra, as Caland, *Auswahl*, 41, n. 11 observes.
- 11 The punctuation of the crit. ed. is obviously wrong, since this sentence should be taken with the following, as has been done by Caland. The Vāmadevya is connected with cattle, because this was the *vāmaṃ vasu* of the Devas.
- 12 See author, JRAS 1977, 154 on *upakāryarūpa*. Cf. *duṣkararūpaṃ* at the beginning of JB. 1, 140.
- 13 See JRAS 1977, 154 on *akṣa*, which Caland misinterprets as "Wagenachse".
- 14 For *viś* here meaning clan rather than Vaiśya (Caland's translation) see JRAS 1977, 154.
- 15 See JRAS 1977, 154 for a criticism of Caland's translation "Nach Belieben soll es abgesungen werden".
- 16 Cf. ŚB. 13, 3, 3, 4 for this equation. According to PB. 4, 8, 15 and 11, 4, 7 the Vāmadevya is *prajāpati*.
- 17 I have no explanation for the equation with these syllables which apparently are the three 'hidden' syllables mentioned above.
- 18 See JRAS 1977, 154. Cf. JB. 1, 70-72, n. 22. How *anirukta* the Udgītha portion was indeed, may appear from the record noted down by Staal, *Pratidānam*, 423. Cf. also PB. 7, 9, 17.
- 19 According to Caland, *Auswahl*, 41 he (i.e. the Udgātṛ) should not take breath between two Pādas ("Vers-vierteln"). However, this is hardly relevant with regard to the Udgītha. The syllables of the words of the verse are replaced by other syllables in the *anirukta* way of singing. After some syllables which together replace a word (*pada*) one might stop, but this is rejected by the author of the Brāhmaṇa.
- 20 Cf. JSS. 1, 17 . . . *āpratihārād anavānaṃ gāyet* and JB. 1. 333.
- 21 The punctuation of the crit. ed. is wrong. I remove the *daṇḍa* before *pratihāram* and place it after *prati*.
- 22 *kāyāsayivā torhāyi* (thus the crit. ed.) is in fact a quotation of the Sāman form of the third Pāda (*kāyā sāciṣṭhayaṃ vrtā*) of RV. 4, 31, 1 (= SV. 1, 169; 2, 32; JS. 1, 2, 1, 6, 5; 3, 4, 3). See CH, 203., where the text of the end of the Udgītha, the Pratihāra and the Nidhana runs: . . *kāyā śacāyi / śṭhayaūho / huṃ mā / vā rto hāyi* //. The Jaiminiya Brāhmaṇa suggests to leave out the Pratihāra, which should result in the following text: *kāyā śacāyi vā rto hāyi*. The text of the Brāhmaṇa should be emended in order to conform to this reconstruction. Caland's transcript has the correct reading. See also the reference to Whitney's transcript in the "Studies" of the editors and Staal, *Nambudiri Veda Recitation*, 79, where the Pratihāra, however is not left out.
- 23 Again *-rūpa-* as suffix. For the hapax *duṣkararūpa* (in which *duṣkara* does not have the usual meaning 'difficult, hard to be done') cf. *upakāryarūpa* (see n. 12). Here it refers to inappropriateness. Cf. *ayogyarūpa* (Renou, *Gr. Sanscr.*, 117).
- 24 Read *sāmi tāmyet tat* instead of *sāmītāmy etat*. Cf. 111-115, n. 12.
- 25 Read *pratihriyamāṇe* (with Caland's transcript) instead of *pratihriyamāṇaḥ*.
- 26 See JSS. 1, 17.

- 27 I.e. the verses *revātīr naḥ sadhāmāde* (RV. 1, 30, 13; SV. 1, 153; 2, 434; JS. 1, 2, 1, 4, 9; 3, 33, 9). Cf. PB. 7, 9, 19.
- 28 For *prajāti* instead of *prajāpati* see JB. 1, 1–65, 90, n. 33.
- 29 The crit. ed. reads *na sadhāmāde*, Caland *na sadhāmāde*.
- 30 For *svāra* see 121–124, n. 16.
- 31 For *svāra* = *prāṇa* see 121–124, n. 18.
- 32 The *revatī* verses are cattle.
- 33 Read *niḥsvaritor* instead of *nisvaritor* (see JRAS 1977, 157, n. 16).
- 34 See JRAS 1977, 155–156 on the punctuation and interpretation of this sentence, which is not correct in the crit. ed. and in Caland's *Auswahl*.
- 35 See JRAS 1977, 157, n. 13 on the meaning of *api-han*.
- 36 Caland, *Auswahl*, 43 translates “die letzte Hälfte” and apparently does not interpret *uttarārdhe* of the verse as a dual. The text quoted here refers to the second and third Pādas.
- 37 Instead of *tāyo hāyi* (see CH, 203) the Jaiminiyas prescribe *tāyā huṃ mā* as the end of the Vāmadevyapṛṣṭhastotra. The text of the mantra (RV. 4, 31, 3) ends in . . . *śatām bhavāsy ūtībhiḥ*, of which the Sāmaveda version runs *śatam bhavāsy ūtaye* (SV. 2, 34; JS. 3, 4, 5). This means that *hāyi* is added by the Kauthumas and that the Jaiminiyas replace this by *huṃ mā*. The Kauthuma version is *svāra*, i.e. *svarānta*, a qualification of the Sāman which may be used “when it ends either on a syllable with *svarita* (. . .) or on the word *hā-i* (Lāty. 6, 9, 6)” (Caland's note on PB. 13, 5, 28). Being *svarānta* implies being not *nidhanānta*. The missing conclusion or fencing in is compensated by the Jaiminiyas by way of *huṃ mā*, the same syllables which are also used in the Pratihāra and which seem to produce a stop (see the beginning of 1, 140 *vicchinam iva vā etat sāma pratihāram prati*).
- 38 For any emendation *anupādyaṅgalena* (instead of *anapādy argalena*) see JRAS 1977, 155.
- 39 The *argala* (i.e. the two syllables *huṃ mā*) is not a “Holzpflöck” with which one drives away cattle (as Caland assumes), but a wooden bolt used for closing the doors of the cattle-shed. Cf. Aśvaghoṣa, Buddhacarita 1, 74 where the living beings are described as locked in by a door whose bolt (*argala*) is the thirst of desire. If our emendation (see n. 38) is correct, we might also connect *argalena* with *anupādya*. One drives the cattle inside the shed by means of the *argala* (i.e. the successive Pratihāra syllables *huṃ mā* of the three verses) and finally closes the door with the last two syllables *huṃ mā*.
- 40 Apparently the Sāman is made *svāra* by the *ā* of *huṃ mā*. However, this is against the rule, since a Sāman is only *svāra*, i.e. *svarānta*, on account of *hā-i* or a last syllable of the verse itself which has a *Svarita* (see n. 37). The *svāra* element should belong to the *yonī*, the womb from which the melody originates. In this case the *yonī* ends in *ūtaye* (see n. 37). Therefore the last two syllables fall outside the *yonī* in the Sāman version . . . *auho huṃ mā tāyā huṃ mā*.
- 41 I.e. someone who applies the *svāra* in *hā-i* (in accordance with the Kauthumas), leaves out the final syllables *huṃ mā* and thereby omits to close the door for the cattle.
- 42 Read *qdhām* instead of *adhā*. Caland's “hast du . . . gestellt” does not make sense in the context.
- 43 For *madhyataḥ* with the genitive cf. 70–72, n. 15.
- 44 Perhaps *puruṣaḥ* does not belong to the Stotra itself, but to the utterance *gauś cāśvaś ca* . . . (see n. 45), which is pronounced before it.
- 45 Read (with Oertel, *Syntax*, 77) *bhūtvā sṛjamānam* instead of *bhūtvāsṛjamānam*. The association of *sthā* with the participle *sṛjamāna* (see Delbrück, *Syntax*, 391) and the elaborate enumeration of the objects of this participle hardly allow a negation. Moreover it is not clear why life (*prāṇa*) should not produce living beings. As usual the myth which should explain the origin of a particular ritual or ritualistic element, also contains a reference to the creation. The *prāṇas* of the gods grow together in the unity of life (*prāṇa*), out of which all living beings are created. See also JSS. 1, 17 *vāmadevyasya stotram āharati. tat pratigṛhyaitā vyāhṛtīr abhividyāharati gauś cāśvaś*

- cāśaś cāviś ca vrīhiś ca yavaś ca* . . . Cf. LSS. 2, 10, 1; JB. 1, 333.
- 46 For this passage see 3, 118. Cf. PB. 7, 8, 9–13; DSS. 9, 1, 1–2, 2.
- 47 Caland's translation “Dorfgeräusch” does not make sense. According to PB. 7, 8, 10 the noise of the wind was created and the Sūtras (LSS. 3, 5, 3; DSS. 9, 1, 3) prescribe that the singers should shake their garments during the chanting of the Vairūpa. Obviously the sound of something moving is meant rather than the vague noise of a village. The original meaning ‘troop’ of *grāma* is also found in the compound *grāmaghoṣin*, which occurs at AV. 5, 20, 9 in a hymn to the wardrum. Whitney translates “sounding through the villages”, but see also Griffith's rendering “heard by troops in many place”. Here I would prefer “making the sound of a troop”. The sound of the drum is compared with the sound of the hoofs of horses. See also Rau, *Staat und Gesellschaft*, 51 ff. on *grāmaghoṣa*.
- 48 Caland translates: “So gross war dieses”. He seems to make *idam* refer to the *vāmaṃ vasu*, whereas I interpret *idam* as ‘this universe’. Moreover I doubt whether the perfect *āsa* should denote the past here. It is a resultative and states a fact. See also Hoffmann, *Injunktiv*, 160. The gods state the fact that this universe now extends up to the summit (*prṣṭha*), that it has been created by their *vāmaṃ vasu* and that consequently this universe is the Vāmadevyā Prṣṭha (Stotra).
- 49 Cf. PB. 7, 9, 1–5.
- 50 Hoens, *Sānti*, 96 translates “It (vāmadevyā) is performed in the middle (between the *br̥hat* and the *rathantara*)”, which is untenable.
- 51 Read with Oertel, *Roots*, 91 *paścāt* (Oertel: *paścā*) *tvat teṣām* and *purā tvat teṣām* instead of *paścāttvam teṣām* and *purastvam teṣām*. For *tvad* . . . *tvad* see Delbrück, *Syntax*, 27.
- 52 Cf. PB. 7, 9, 12–14.
- 53 See JSS. 1, 17 *madhyamayā vācā*.
- 54 Read (with Oertel, *Roots*, 66) *niyānena yāyāt* for *nidhānena gāyet*. Cf. Caland's note on PB. 7, 9, 14 and see the “Studies” of the editors. See also Schrapel, *Untersuchung der Partikel iva*, 13 on *śreyaso niyānena + i* meaning “auf der Spur eines Vornehmeren gehen” (= “Gefolgschaft leisten”).
- 55 Cf. PB. 7, 9, 5 on the equation of the intermediate word and the Vāmadevyā.
- 56 *svadhūr*, *dhūr* and *dhūrvai* have been connected in an ‘etymology’. The meaning of *dhūr* is not quite certain here.
- 57 Are there any parallels for this construction of the ablative + *na* (or the instrumental + *na*)?
- 58 Read *imam* for *idam* in agreement with one of the MSS. in Caland's transcript.
- 59 Cf. JUB. 1, 20, 3 “. . . or two wheels by means of an axle, so these two worlds are propped apart by means of this atmosphere” (tr. Oertel).
- 60 The softness is explained with a comparison by PB. 7, 9, 11. There it should protect the animals or the cattle (see PB. 7, 9, 9); here it is connected with the soft contact between the intermediate and the other two worlds.
- 61 Cf. JB. 1, 333.
- 62 Here *vāma* (in Vāmadevyā) is interpreted as *madhu* (adj. “sweet, pleasant”, but at the same time the noun “honey, Soma”).
- 63 Read *vāva devānām* (with Caland's transcript) instead of *vāmadevānām*.

1. 2. 2. 3. (145–147)

- 1 Cf. 1, 116, n. 7.
- 2 AB. 4, 27, 5 reads *samatapat* instead of *samapatat*. Since the water doctrine rather than sunshine plays a role here, the version of AB. seems to be secondary. For the meaning of *sam* in the compound cf. *samsr* and *samcr*.
- 3 Cf. SB. 1, 2, 5, 24 . . . *itāḥpradānād dhī devā upajīvanti*; 3, 8, 2, 22 *itāḥpradānā vai vṣṭir* (“rain originates from gifts made from this earth”; see my thesis JB. 1, 1–65, 234 ff. on this water doctrine). It is clear that *itāḥpradāna* is a compound (see H. de Willman-Grabowska, *Les composés nominaux dans le Śatapathabrāhmaṇa*, Cracow 1927, 133) and that Weber's edition has to be corrected on this point.

- 4 See 128–137, n. 3.
- 5 Mostly *tanū* denotes a manifestation of somebody, or a quality which is regarded as an independent entity in the way of reasoning of the Brāhmaṇas. See E. Arbman, *Rudra*, Uppsala 1922, 241 ff. The term *tanū* lies in the sphere of *rūpa* on the one hand and of *ātman* (“self”, “manifestation of the self”) on the other hand. The adjective *priya* means “own” as well as “dear, favourite”. The Sāmāns Naudhasa and Śyāita are the own or favourite manifestations of the Br̥hat and the Rathantara, but in the context of this ‘intermarriage’ they also seem to play the role of women. They are the favourites, the dearest concubines of Br̥hat and Rathantara.
- 6 Cf. PB. 7, 10, 1–2; AB. 4, 27, 5.
- 7 For this interpretation, which differs from Caland’s (*Auswahl*) and Hoffmann’s (*KZ* 76, 1960, 242) see *WZKS* 26, 27. In Caland’s translation the datives *asyai* and *amasyai* refer to earth and heaven (feminine!!). Hoffmann takes the two feminines to be the *priye tanvau*, who at the same time are the subjects of the two sentences: they are the givers and the receivers. In the version of AB. heaven and earth are the exchanging parties. They exchange all the four Sāmāns. The motif of the marriage is not further worked out there.
- 8 See Bodewitz, *Navonmēsa*. M.M. Gopinath Kaviraj *Smṛiti Granth*, IV, Benares 1987, 307–313 on *devayajana* and its relation to saline earth.
- 9 Read *savahatū u haine* with Hoffmann, *IJ* 4 (1960), 8 [= Aufsätze zur Indoiranistik I, 84]. For the meaning of this sentence see *WZKS* 26, 35–36. It seems to form a possible correction or criticism of the preceding statements, made by an *evamvid* who regarded the *śulka* as inadmissible. The presents should be *vahatu*’s. The *śaulka* form of marriage is criticized.
- 10 For my interpretation of the compound *menāmenam* see *WZKS* 26, 28 ff.
- 11 Cf. PB. 7, 10, 3, where this second exchange is also called a marriage. In AB. 4, 27 the marriage of heaven and earth (4, 27, 5 ff.) is preceded by a passage which deals with a different transposition, the transposition of the metres.
- 12 According to Caland, *Auswahl*, 47, n. 7 “der letzte Pāda des Verses ist das Nidhana des Naudhasa” in the Gāna. Actually the Nidhana is *mahe*, the ending of *navāmahe*, which can hardly be called a Pāda. In his note on PB. 7, 10, 3 he also translates *pada* by “verse-quarter”. See, however, Monier-Williams s.v. *padanidhana*.
- 13 Caland did not understand the plural, because he did not take this sentence as referring to daily life here on earth (*idam!*). See *WZKS* 26, 31.
- 14 Cf. PB. 7, 10, 5–9. See Caland’s note on 7, 10, 9.
- 15 The beginning of this chapter seems to indicate that 145–146 originally did not belong to the text. These two chapters deal with the optional use of Naudhasa and Śyāita, whereas according to most authorities the Naudhasa forms the regular Sāman of the third Pr̥ṣṭha Sotra. The Śyāita actually is one of the many special variations of the third Pr̥ṣṭha applied for particular purposes.
- 16 Caland’s translation of *caran* “lebte” is wrong here. See, however, also his rendering “went about” in a note on PB. 7, 10, 11.
- 17 Caland’s reading *aparuddhas* (*Auswahl*) for *apratisthita* seems to be an error. His transcript does not mention this reading. For *jyog* compounded with *aparuddha* and occurring in the same context as *apratisthita* cf. TS. 2, 1, 4, 7. In the present passages exile does not play a role, since Nodhas is not a king, but an *ṛṣi*. I doubt whether *aparuddha* could mean “ohne festen Bestand zu haben” (which = “*apratisthita*”). It is obvious, however, that an exiled king is not *pratiṣṭhita*. See also Gonda, “Pratiṣṭhā”, *St. Ind. Intern.* I, Poona/Paris 1954, 352 [= *Selected Studies* II, p. 349] who bases himself on Caland’s wrong reading. For travelling brahmins see my paper “Vedic *dhāvayati* ‘to drive’”, *IJ* 16 (1974), 81–95, especially p. 90. The use of the verb *car* in our passage may also have the intention of expressing the economic aspect: “to try to find livelihood”.
- 18 The context does not give much information about the true nature of the difficult concept *brahman*. Caland may be right in explaining it (between brackets) as “das heilige Wissen”. A travelling brahman who has a share of this *brahman* is a safe competitor in the *brahmodya* to which he may be challenged in a foreign country.

See *IJ* 16, 81–95, especially p. 86 ff. Moreover, *brahman*, originally perhaps meaning “formula” or “inspired song” is essential for a *brahmán*, originally “Dichter, Sänger” according to Mayrhofer’s dictionary. Nodhas explicitly states that he is a *mantrakṛt*. On the position of the travelling *mantrakṛt* in R̥gvedic times see Nobel’s Index on Geldner’s translation s.v. “Sänger”. See e.g. RV. 8, 6, 9 *prá tām indra naśmahī rayīm gómantam aśvīnam / prá bráhmaṇ pūrvácūttaye* // “Wir möchten den Reichtum an Rindern und Rossen erlangen, Indra, (und) das wirkungsvolle Wort erlangen, um zuerst bedacht zu werden”. Here lack of resources does not directly play a role, but the connection between the possession of *Brahman* and receiving remunerations is clear. This *brahman* is the inspiration of the *mantrakṛt* and the knowledge of the *brahmavādin*.

- 19 Caland, *Auswahl*, 48 translates *upāvapat-* by “stossen auf”. See also Franz, *Verben*, 53 “zufällig auf jemand stossen”. Indeed, texts describing travelling brahmins sometimes refer to stumbling upon something or upon somebody. See e.g. ŚB. 10, 5, 5, 8 *atha ha koṣā dhāvāyantaḥ nīrūḍhaśirasam agnīm upādhāvayām cakruḥ*. For *upādhāvayati* see *IJ* 16, 90, where the parallel JUB. 3, 6, 3, 3 is quoted (*sa ha tathaiva pāyayamānāś śmaśāne vā vane vāvṛtśayānam upādhāvayām cakāra*). The difference between *dhāvayati* and *carati* (in this passage) is not essential, since *vṛtīyām dhāvayati* and *vṛtīyām carati* come to the same (see *IJ* 16, 90). However, *upāvapat-* seems to denote the intentional rather than the accidental. The poor *mantrakṛt* who is *apratisthita* flies to the gods. For Nodhas’ share in the *brahman* cf. 3, 133.
- 20 The two syllables are *mahe*. The Sāman is JS. 1, 2, 2, 1, 4; 3, 4, 6 (= SV. 1, 236; 2, 35), based on RV. 8, 88, 1.

1. 2. 2. 4. (148–152)

- 1 Cf. PB. 7, 10, 13. See also Krick, *Feuergründung*, 412, n. 1108.
- 2 For *upatisthiti* see JB. 1, 1–65, 91, n. 42.
- 3 The permanent fear of cattle running away is already expressed in AV. 3, 14. The fact that the cattle was not only bred but also raided may have played a role.
- 4 They are chanted on SV. 1, 252; 2, 1071; JS. 1, 2, 2, 2, 10 (= RV. 8, 4, 3). The loss of mind and the loss of cattle form a parallel in 1, 148 and 149. The name *Manaryā* should contain a reference to *manas*. Perhaps we may compare *manar̥gha*, a hapax occurring in RV. 10, 106, 8. Mayrhofer follows Geldner in abstaining from every attempt of an etymology in the case of this hymn overcrowded with “unverständlichen und seltsam klingenden Wörtern” characterized by “Überwuchern der r-(. . . .) Laute”. Grassmann analyses the compound as *manas* + *r̥gha* and translates “den Sinn oder Geist lenkend”. In RV. 8, 4, 3 Indra is invited to come as a thirsty buffalo; in RV. 10, 106, 2 the two *Aśvins* are asked not to stay away from the drinking-place. Lost cattle, a lost mind and the gods should come (back) to the singer or his patron. The gods and his mind are described as thirsty animals. The two *Aśvins* in 10, 106, 8 are not only *manar̥gha*, but also *mananī* (Grassmann: “den Geist leitend”). Undoubtedly *manarya*, too, should be connected with *manas*, whether the etymology of these three words is correct or not.
- 5 Cf. PB. 8, 2, 3–4.
- 6 Cf. PB. 4, 7, 3; 19, 3, 8 and see also JAOS 18, 47, where parallels of this passage with different names of the Sāmāns are mentioned (JB. 3, 26; 83; 149; 204).
- 7 See Caland, *Over en uit*, 76; O’Flaherty, *Sex and Violence*, 80–81.
- 8 The text reads *dakṣanidhana* and Caland, *Over en uit*, 76 translates “met het woord *dakṣas* als slotstuk”. In his *Auswahl*, however, he translates “mit dem Worte *dakṣa*”. Cf. PB. 14, 5, 12, where *dakṣanidhana* is found. See also n. 17, which proves that *dakṣa* should be read.
- 9 For these two Brahmins I refer to JB. 3, 139; see also JAOS 18, 39 f.
- 10 Note the elaborate reference to the lineage of the mother. On this point see also O’Flaherty, *Tales of Sex*, 81 (who gives no explanation).

- 11 On this use of the pronoun *tya* (= *ayam janah*) see Caland, *Over en uit*, 17 f.
- 12 Caland translates *iva* by “wie” in his *Auswahl* and leaves the particle untranslated in his Dutch rendering. Schrapel’s analysis of *iva* (*Der Partikel iva* . . . , thesis Marburg, 1970), is not helpful here.
- 13 On *arvīṣa* (= *ṛbīṣa*) see Caland, *Over en uit*, 77, n. 214; Geldner’s note on RV. 1, 116, 8; Kuiper, *Fel. Vol. Kirfel*, 158 f. (“volcanic cleft”); Mayrhofer, *CESD* and EWA, s.v. *ṛbīṣa*; Falk, *Würfelspiel*, 181, n. 515. Throwing someone who is ill and has fever (*upatapati*) in an *arvīṣa/ṛbīṣa* which is hot (*tapta*; see RV. 10, 39, 9) is the opposite of curing someone. In the four contexts in which *ṛbīṣa* occurs in the RV., Atri is rescued from it by the Aśvins, the divine doctors. They even use *hima* (“snow”?) in helping Atri (RV. 1, 116, 8).
- 14 *parā-i* does not only mean “to go away”, but also “to go towards”. Cf. *palāyate* (see JB. 1, 1–65, 61, n. 31).
- 15 RV. 8, 71, 14; SV. 1, 49; JS. 1, 1, 5, 5.
- 16 The RV. reads *agnim*, but in JS. *agniḥ* is indeed found.
- 17 Caland, *Auswahl*, 51 translates “Zur Lebenskraft” and adds *dakṣāyai* between brackets. In *Over en uit* he adds *dakṣāyā*. Wackernagel II, 2, p. 246 refers to our place for the noun *dakṣā*, which does not exist. Caland has misinterpreted the Sāman form *dakṣāyā* (followed by *iti*) as *dakṣāyai*. See also PB. 14, 5, 12 with Caland’s note.
- 18 For a partial Dutch translation see Caland, *Over en uit*, 56.
- 19 Chanted on SV. 1, 234.
- 20 Cf. the Māhinas, not a group of priests as the *Vedic Index* assumes, but probably “ein Volk oder eine Dynastie” (Geldner, in a note on RV. 10, 60, 1).
- 21 Caland translates “Auch ist die (Singweise) eine den Nebenbuhler vernichtende”. I doubt whether *bhrātrvyahā* can be connected with the neuter *tad* (= Sāman).
- 22 Horsch, *Gāthā-und Śloka-Literatur* does not treat this verse. It is true that the words *śloka* or *gāthā* are not explicitly mentioned in the introduction and that the verse occurs in one of the Saṃhitās (AV. 5, 19, 1), which is not usual for a *gāthā*. However, the *iihāsa* contents agree with the *gāthā* and the word *gāthā* has to be supplied with *eṣā*. For *tad eṣapagita* cf. *tad eṣābhi yajñagāthā gīyate* (e.g. JB. 1, 258) and *atha hainam upajagau* (e.g. JB. 1, 19–20). The subject of the AV. hymn is a warning against maltreatment of brahmins. See vs. 3: “They who spat upon a Brahman (. . .) they sit in the midst of a stream of blood, devouring hair” (tr. Whitney); cf. JB. 1, 44, “if any (. . .) shed (literally: press out) the blood of a brahmin, then it (i.e. that blood) becomes that stream filled with blood” (JB. 1, 1–65, 104). So the *gāthā* suits the Jamadagni story rather than the application of the Sāman. In the *gāthā* Bhrgu is maltreated; Jamadagni is a descendant of Bhrgu. The AV. hymn, in which this verse occurs, deals with the brahmin’s cow. In the preceding hymn (5, 18), which refers to the same subject, the Vaitahavyas (who are also mentioned in the AV. version of our *gāthā*) are said to have been pulled down by the slaughter of a cow (apparently belonging to a brahmin) (5, 18, 11). In the Hindu mythology the king of the Haihayas takes away the calf of the sacred cow Surabhi belonging to Jamadagni, Jamadagni’s son Paraśurāma revenges his father and kills the king. His sons kill Jamadagni in revenge and thereupon Paraśurāma takes the vow that he will extirpate the kṣatriya race. He kills all the sons of Kārtavīrya, the king of the Haihayas, and “thrice seven times” he cleared the earth of the Kṣatriya caste (see Dowson, *Classical Dictionary of Hindu Mythology*, s.v. Jamadagni). Sevenfold killing and conflicts with the kṣatriyas seem to have been traditional in the Bhrgu family.
- 23 The particle *iva* in *nod iva divam asprīṣan* is variously rendered. Caland, *Auswahl*: “bloss nicht den Himmel, so zu sagen, berührten sie” (“bloss” as well as “so zu sagen”); *Over en uit*, 56: “den hemel (alleen) om zoo te zeggen raakten zij (nog) niet aan” (“(alleen)”, “om zoo te zeggen” and “(nog)”); Whitney (AV. 5, 19, 1): “they did not quite (*iva*) touch up to the sky”. Schrapel’s “Feststellung, dass der Gebrauch von *iva* weitgehend denjenigen des deutschen ‘noch’ deckt” (*Der Partikel iva*, 14) may be taken into account here. I doubt, however, whether *na* . . . *iva* should be taken together as “noch . . . nicht”; *neva* might be expected then. Minard’s remark on *iva*, *Trois Énigmes* I § 304 (“Le problème de *iva* est l’un des plus délicats de la

prose védique”) still holds good. Here the upwards expansion (or rather its denial) seems to be affected by *iva*.

- 24 In the version of AV. the Sṛñjayas instead of the Māhenas form the subject. Moreover *vaitahavyāḥ* is read instead of *asamḥeyam* in the Śaunaka recension. On the Sṛñjayas see Horsch, *Gāthā- und Śloka-Literatur*, 273–275. “Vītahavya war vielleicht König der Sṛñjayas” (Horsch, o.c., 269, n. 3). Vītahavya is also the king of the Haihayas (Hopkins, *Epic Mythology*, 138). On the story of the Vaitahavyas see MBh. 13, 31, 55.
- 25 For *asamḥeyam* see Oertel, *TCAAS* 15 (1909), 172, who translates JB. 1, 211 . . . *asamḥeyam agamayan* by “they caused them to go to their undoing”. Caland renders the parallel PB. 9, 1, 21 *asamhāyāyam agamayan* by “they dispersed them” and “they finished them finally”. The present context proves that Oertel’s analysis (“Whatever the reading, *agamayan* seems to require it as its object”) is wrong. See also Wackernagel-Debrunner II, 2, p. 800 on the “Adverbielles -yam ‘so dass der Verbalbegriff nicht volzogen werden kann’”; cf. *anapajāyāyam, asamhavyāyam* and *asamhāvyāyam*. For our passage cf. JUB. 2, 8, 4 *ta ete ‘surā’ asamhāvyāyam parābhūtāḥ* (v.l. *asamhyeyam*) “These same Asuras were irretrievably defeated” (tr. Oertel). The Paippalāda rec. of AV. reads *asamhavyāyam*.

I. 2. 2. 5. (153–155)

- 1 Instead of *niravāghnan* Caland reads *niraghnan*. Cf. however, *niravāghnan* in the close parallel JB. 1, 179, See also Frenz, *Verben*, 53.
- 2 Caland incorrectly translates “In dem Kāleya endlich erreichten sie sie”. See, however, also *Auswahl*, 70 (“. . . kamen hinter den Asuras her . . .”) and 273, where he renders *anvabhyava-i* by “hinterhergehen”.
- 3 Caland’s translation of *anuparyāyam* “von allen Seiten einschliessend” does not make sense in the context. The correct rendering “successively” agrees with the situation, because the Asuras have spread over all the regions. On this gerund in -am see Oertel, *Roots*, 6 and SBAAW 1941 (II/9), 111. Bollée correctly translates Śaḍv. 2, 9, 2 *sarveṣv* (sc. *agniṣv*) *evānuparyāyam juhuyāt* by “let him sacrifice into all (fires) successively”. Cf. on the one hand Caland’s interpretation of PB. 9, 1, 3 “Encircling them on all sides, they drove them away; because they drove them away, encircling (*pariyāyam*) them, therefore the ‘rounds’ (*pariyāyas*) derive their name” and on the other hand Keith’s translation of AB. 4, 5, 3 *tān vai pariyāyair eva pariyāyam anudanta*. “They repelled them by going round in rounds”. Obviously going round does not mean encircling in these contexts; it rather denotes making rounds.
- 4 The double ‘etymology’ (here left untranslated by Caland) may refer to two shades of meaning of *kālayati*. The first refers to throwing out, the second may denote pushing forward, persecuting.
- 5 The Kāleya begins with *tarobhir vo vidadvasum* (RV. 8, 66, 1; SV. 1, 237; 2, 37; JS. 1, 2, 2, 1, 5; 3, 4, 8). PB. 11, 4, 5 and 15, 10, 4 equate *taras* with Stoma and *vidadvasu* with sacrifice. The same identification is found in PB. 8, 3, 3, where Caland observes: “Similarly the Jai. Br.” However, JB. 1, 155 equates *vidadvasu* with Stoma instead of sacrifice. The version of PB. seems to be preferable. In the (corrupt?) text of JB. the quotation of the opening verse has been left out.
- 6 The first part of 1, 154 is missing in Caland’s *Auswahl*.
- 7 The MSS read *rcye parigrhya* and *rcy eva nigrhya*, the crit. ed. reads *rcy eva parigrhya*. In his transcript Caland suggests to read *rcā*. The correct reading *rcy eva nigrhya* (on which my translation is based) may have been replaced by *rcā parigrhya*. For my interpretation of *nigrh* + locative (‘to seize by’) Delbrück’s syntax does not mention parallels. See, however, Speyer, *Sanskrit Syntax*, 106 f. According to PB. 8, 3, 3 the Asuras possessed the sacrifice and the gods the Stoma: the gods took away the sacrifice by means of the Sāmavedic Stoma. In the present passage the Asuras have the basic elements of the Vedic sacrifice: the R̥c. The gods have the Sāmavedic Sāman and they attack the *Asuras* with this weapon. The opposition between

- sacrifice and the Sāmavedic Stoma is missing in our Brāhmaṇa in 153 as well as in 155.
- 8 The text is not reliable here. Caland's MSS read *sāmnāvilayan naiva* and *sāmnāvilayann eva*. Frenz, *Verben*, 25 (s. v. *piḍ*) assumes a corruption and suggests a derivation from *pli* or *vli*. See also Hoffmann. *IJ* 4, 23 f. on *vyavavli* ('zusammen-drücken', in connection with Sāman and sacrifice). However, it is not clear which form of *vli* should be read on the basis of the material of the MSS. The verb *piḍayati* is found in Jaiminiya texts (see e.g. JUB). Its usual meaning is 'to press out, concentrate, reduce'. Here the post-Vedic (?) meaning 'to oppress, injure, harass' seems to be required. Or does *piḍ* refer to a reduction of the Rc by the Sāman? In the *aniruktagāna* several words of the Rc are reduced to *okāras*. See Staal, o.c., 424 and *Śrautakośa* II, 1, 412. It is strange that the Brāhmaṇa itself reads *indra*, where the *gāna* has the *okāra*. Moreover it has to be admitted that the object of *piḍ* is not the Rc but the Asuras.
- 9 In the corrupt text some words seem to have fallen out. The reference to a *bhrātrvya* mostly implies that a practical conclusion is drawn for the benefit of 'someone who knows thus'. Cf. PB. 8, 3, 3-4 *stoma vai deveṣu . . yajño 'sureṣu* (. .) *iti stomena yajñam asurānām avrñjata. stomena yajñam bhrātrvyaṣya vrñkte ya evam veda*.
- 10 Whitney's MSS read *vyavasavāsa* instead of *vyadhāya*. According to Caland's transcript one of the MSS has *vasavāsaya*. His emendation *vādhāya* (for *vyadhāya* of the other MS) is followed in my translation of this sentence.
- 11 I read *dviṣato* instead of *pīdato* in agreement with some of the MSS. The original text may have run *te devā asurān* (. .) *sāmnāpīdayann/ evam pīdayam dviṣato bhrātrvyaṣya vādhāya*. The text of the crit. ed. (. .) *sāmnāpīdayanteva pīdayat pīdato* (. .) is untenable. The active form of *pīḍ* is required. Does *pīdayam* refer to the way of singing the Kāleya in which the Rc is concentrated by means of *okāras*? See n. 8.
- 12 In the crit. ed. the text of the Udgītha part of this Sāman and the prose of the Brāhmaṇa are completely confused. *Śrautakośa* II, 1, 412 publishes the correct text of the verse, the *gāna* and extracts from the Brāhmaṇa, but does not correct the mistakes of the crit. ed. A comparison of the crit. ed. (I), Caland's transcript (II), the *gāna* as published by Staal (III), and by the *Śrautakośa* (IV), and of Caland's transcript of the MS of the *gāna* (p. 43) shows where emendations should be made:

I. 'indrā sabādha uto yāh' iti brhad gāyantah! 'sutasome dhīro' iti rathantara-sāmnah 'dhorō' iti brhatsāmnah.

II. indram (indrām BC) sabādha utāyā (utoyā BC) iti brhatsāmno (om. BC) brhad gāyantah sutasome dhāro (yoro BC) iti rathantarasāmno dhorō iti brhatsāmnah.

III. o sabo dha u . . . o brhad gāyā o sutasome a dhvā rā yi

IV. osāodha ū o brhat gāyāo sutasome ādhvā rā yi.

V. indram sabādha utāyā brhat gāyantas sūtasomāyādhvārā (1)

indram sabādha utāyā brhat gāyantas sutasomāyādhvārā (2)

indram sabādha utāyā i brhat gāyāntās sutasome ādhvārāi (3).

- The threefold Jaiminiya *gāna* (*kāleyāni trīṇi*) is differentiated by musical notation by *o bā o vā, auho bā au ho vā* (in the first and second version; here left out) and by some minor differences (*ū tāyālūtāyā i; dhvārādhvārā i*). In Caland's transcript (II) *iti brhatsāmno* has to be deleted. Obviously a copyist has confused *brhad gāyantah* of the verse with *iti brhatsāmnah* of the Brāhmaṇa text. This means that the first *iti* (after *uto yāh*) of the crit. ed. should also fall out. The printing and punctuation of the crit. ed. are based on a misinterpretation. Probably the original reading was *utāyā i brhad* . . . (cf. *utāyā yi* in the Kauthuma rec.) in agreement with the third Kāleya of the Jaiminiya *gāna*. The *i* between *utāyā* and *brhad* together with the above mentioned mistake of a copyist (*iti brhatsāmno*) may explain the corruption *uto yāh iti brhad* . . . I propose the following emendation: *indram sabādha utāyā i brhad gāyantas sutasome a* (or: ā) *dhvārā iti* (or: *iti*) */ dhvārā iti rathantarasāmnah*. . . .
- 13 Perhaps *rūpam* has to be supplied after the genitives *rathantarasāmnah* and *brhatsāmnah*. Cf. PB. 8, 3, 7 on the Kāleya which has the *rūpa* of Brhat and

- Rathantara. See also PB. 11, 4, 1: *abhi tvā sūra no numa ity abhīti rathantarasya rūpam*.
- 14 See JB. 1, 335 on *dhorō* and its relation with the Brhat: *nītatām eva ilām antata upayan brhatsāmno dvitriyasyai stotriyāyai dhorō iti udgrhniyāt tad eva brhato rūpān na yanti*.
- 15 Read *aīlam* for *elam*.
- 16 This is a current equation. See e.g. PB. 7, 3, 15. It is based on the milk produced by cattle.
- 17 According to Caland (*Auswahl*) *anuvy āsa* should contain the adjective *anuvī*. On this word see Renou's *Index Védique*, where references to Caland's publications are given; for later literature on this subject see Wackernagel-Debrunner, *Altind. Gr. I* (*Nachträge*), 113. There are, however, no parallels for the neuter. Moreover the meaning does not suit the context. Caland, *Over en uit*, 16 supposes that *anuvī as* could mean 'to follow, pursue'. In parallels *anuvī* refers to coming behind, being inferior or dependent upon others rather than to pursuing. See e.g. PB. 10, 3, 2 (with Caland's translation). See also Renou, *Index Védique* s.v. In the present passage a particular *ilā* finale is applied for a particular purpose: *prajānām yathāyatanād anudghātāya*. Two conclusions may be drawn from this statement. The compound *yathāyatanād* implies distribution. Moreover the dative *anudghātāya* indicates that without the application of this finale the creatures would be lifted up (*uddhata*) or thrown out of their *āyatanas*. They would lose their base or support and be driven out of their positions in the same way as the Asuras by the Kāleya Sāman (*kālayati*). Therefore I assume that *anuvyāsa* is the perfect of *anu-vi-as* 'to scatter'. This agrees with my twofold conclusion drawn above. The prefix *anu* has the same function as *anuparyāyam* in 1, 153 (*anuparyāyam akālayanta*). JB. 1, 335: *athaitat kāleyam viṣṭrñann iva vyavasāyann ivāsamrundhann iva gāyet* confirms my interpretation. According to Monier-Williams' dictionary *vyavasā* i.a. means 'to separate, divide (opp. to *saṁ-√as*)', i.e. it may be equal to *vyas*.
- 18 There are two sorts of *idās* used as finales. The one is *ūrdhva*, the other *dravat*. See PB. 8, 3, 7 (with Caland's notes). The one goes upwards (as also appears from the musical notation), the other apparently downwards, which is here indicated by *nītata*. This downward *idā* keeps the creatures down on their bases. They are not uprooted. Cf. the charm of AV. 6, 136 for promoting the growth of the hair which is accompanied with the plant *nītatnī* (6, 136, 3 "Thy hair where it is falling off, and with the roots is torn away, I wet and sprinkle with the Plant". tr. Griffith). The creatures do not lose their *āyatana* or *pratiṣṭhā*. See Gonda, *ALB* 23, 1-79 [= *Sel. Stud.* II, 178 ff.] on the meaning of *āyatana*. For the contents of this passage cf. JB. 1, 335: *tad u hovāca śātyāyanir uddhatevaiṣelā pracyuteval nītatām eva ilām antata upayan* (. .) *tasmād eṣa nītaivaīlāntata upetya sarvāyustāya asya lokasyānudghātāyati*. Note that the punctuation of the crit. ed. (. .) *nītatām eva / ilām* (. .) is wrong.
- 19 For the beginning of this passage cf. KS. 10, 7:132.10 and TS. 2, 4, 1, 1.
- 20 It is uncertain whether the Kalis form one group with the Gandharvas as Caland assumes ('die Kali-Gandharvas'). They also occur together (without the connecting particle *ca*) in AV. 10, 10, 13. See Macdonell-Keith, *Vedic Index*, s.v. A single Gandharva standing above the two parties (Devas and Asuras) is found at JB. 1, 125. See Kuiper, *Varuṇa and Vidūṣaka*, 94 f.
- 21 Here *antasthām* may stand for *antasthām*. See Gonda, 'Altind. 'anta-, antara-, usw.', *Bijdr. TLV* 97 (1938), 461 [= *Sel. Stud.* II, 109] on *anta* = *antah*. For *antasthām* car cf. *antasthām yā* in JB. 1, 266 (n. 37) and *antasthām sthā* in JB. 2, 105 (see also Caland's note on PB. 12, 13, 21), where the crit. ed. reads *antasthān tiṣṭhati*. The exact meaning of *antasthā* is doubtful in some passages. See e.g. PB. 12, 13, 21: *prati pratiṣṭhāyām tiṣṭhati prajāyate no cāntasthāyām jīyate ya evam veda*. Caland's translation "He who knows this gets a firm support and gets offspring, and, moreover he is not deprived of the (progeny) being in the womb" is based on a wrong conjecture *antasthāyāh* and misinterprets the meaning of this sentence. JB. 1, 204 forms an exact parallel and also reads *antasthāyām*. The passage deals with the *Virāj* of thirty-three syllables. Twenty-one represent support, twelve procreation. There is

no reference to *antasthā* in the context. The explanation seems to be simple. If one divides thirty-three into twenty-one and twelve there remains nothing in between these two. Consequently someone who knows this will not be oppressed between two conflicting parties. The *antasthā* position, however, is not always regarded as negative and dangerous. See JB. 2, 105, where the Trivṛts (representing the Brahmins) may be placed on both sides and the Trayastriṃśas (representing the Kṣatriyas) in the middle or reversely the Trivṛt in the middle and the Trayastriṃśas on both sides. The first option is for the *purodhākāma* who becomes a Purohita protecting the Kṣatriya on all sides. The second is for the *antasthākāma*, the Brahman who prefers a safe, sheltered position: *tiṣṭhaty antasthām nāntasthāyām jīyate*. He enjoys the safe (neutral?) position, but he is not oppressed between two rivals. In the present passage it is doubtful whether Caland's translation of *antasthām cerur* "befanden sich in der Mitte" is accurate. Both *antasthām car* and *antasthām sthā* seem to refer to neutrality rather than to a geographical position in the middle. Indeed, sometimes the central position may be taken literally. See ŚB. 1, 4, 3, 8 on the *madhyama prāna* which is *antasthā prānānam*. The central position may even refer to relative importance, as appears from the conclusion: *antasthā ha bhavaty antasthām enam manyante yā evām etām antasthām prānānam veda*. The *antasthā* (adj.!) is the *madhyama* (i.e. the *antasthā*) here. In the political context, however, *antasthā* and *madhyama* have different connotations. Kauṭilya makes a difference between the *madhyama* king and the *antasthāyīn*. See Arthaśāstra 6, 2, 21-22 on the *madhyama* mentioned together with the really neutral king, the *udāsina*. Both are 'powerful rulers who could easily upset the balance of power in the circle of kings' (Kangle's note on his translation). In 9, 6, 16 it is advised to win over the king situated on the border of the confederacy of allies: *mitrasamghasya vā yo 'ntasthāyī tam labheta*. The text continues (9, 6, 17): *antasthāyīni labdhe madhyasthāyīno bhidyante*. Here *antasthāyīn* obviously does not mean *antasthāyīn*. Returning to JB. 1, 154 one may ask whether the Kalis and Gandharvas are *udāsina*s who almost literally stand apart (as *antasthāyīn*s in the Arthaśāstra) or *antasthāyīn*s (*madhyama*s?). In spite of the material provided by the Arthaśāstra I think that here *antasthā* refers to the intermediate position based on neutrality rather than on the geographical situation. This intermediate position is also evident in the semi-vowels (called *antasthā* in AĀ. 3, 2, 1), which neither share the party of the vowels nor that of the consonants. We may conclude that *antasthā* and its derivations sometimes imply *antah*, sometimes refer to the outskirts (*anta*). The word may be adjective as well as a noun. Its meaning is not the same in all the contexts. It is note-worthy that the Kalis and Gandharvas who remain neutral (*antasthām car*) are connected with the Kalindas. These may be identical with the Kalingas, who are regarded as border tribes or at least are associated with the ends of the earth by AB. 7, 18 (*antān vāḥ prajā bhakṣiṣṭa*). See also n. 24.

Therefore the possibility is not to be excluded that besides neutrality and an intermediate position between the two parties the *antasthā* of the Kalis in this section may also have the implication of being outside the sphere of the Aryan orthodox civilisation, i.e. of being *antya*. See further n. 24.

- 22 Read *tān* (with Caland's *Auswahl*) instead of *tat*. See also the crit. app. of Raghu Vira's edition.

- 23 Caland rightly suggests to read *anvāsiṣmahīti* for *anvāsiṣmaha iti*.

- 24 According to Caland "Es ist unsicher, was damit gemeint ist, und in welchem Verhältnis die Kalis zu den Kalindas stehen". In my view this passage tries to give an 'etymology' of the name *kalinda* based on the (fem.) plural *kalindās* ('those who were given (*dā*) to the Kalis'). The Kalindas seem to be identical with the Kalingas. The crit. ed. of the MBh. reads Kalinga (13, 33, 20 f.), where other MSS seem to have *kalinda*. See J. Muir, *Or. Skt. Texts I* (London 1872), 482 on the Kalindas who in the mentioned passage are described as having become outcasts together with other Kṣatriya tribes like the Pulindas "from seeing no Brahmins". The name Kalinga seems to be non-Aryan and the existence of two forms of the same name (*Kalinga/Kalinda*) therefore is quite possible. Here the 'etymology' requires the reading *Kalinda*. In the MBh. passage the Kalindas are mentioned together with the Pulindas. The Kalinda/Kalingas and the Pulindas are standing outside Vedic civilisa-

tion. The Pulindas (together with other tribes) are described as Dasyus sprung from the offspring of Viśvāmitra, who cursed his fifty disobedient sons (AB. 7, 18; see also n. 21). Like the Pulindas the Kalingas (= Kalindas?) are sometimes regarded as non-Aryans. A visit to their country requires a purification afterwards (BaudhDhS. 1, 1, 30-31). A.C. Mittal, *Early History of Orissa*, Benares 1962, 138 explains the contempt of the Kalingas on the side of the brahmins as due to the prevalence of Jainism in that country. For the period of the Brāhmaṇas this explanation is less adequate. The Kalingas are first mentioned in Vedic literature in the Sūtras. See E. Brucker, *Die spätvedische Kulturepoche nach den Quellen der Śrauta-, Grhya- und Dharmasūtras*, Wiesbaden, 1980, 83 and 107. See also R.D. Banerji, *History of Orissa I*, Calcutta 1930, 58: "The people of Eastern Bengal, Northern Bengal and Kalinga were, therefore, regarded in the times of the Sūtras as being altogether out of the pale of Aryan civilisation and among them the people of Kalinga obtained a slight preference". In the same way as the Kalis/Gandharvas stayed outside the dualism of Devas and Asuras the Kalingas/Kalindas seem to have had a particular position. For the association of the non-Aryans with the Asuras see Kuiper, *IJJ* 12, 282. On the one hand the Kalingas are non-Aryans (Mongolo-Dravidians or perhaps Tibeto-Burmans; see R. Shafer, *Ethnography of Ancient India*, Wiesbaden 1954, 21) who are still regarded as Mlecchas in the MBh. (Shafer, o.c. 13 f.); on the other hand they seem to be not entirely unacceptable in comparison with other non-Aryans, as may appear from the fact that they are described as cursed and degraded Aryans banished to the outskirts (*antas*) of the own culture of the Vedic Aryans (see AB. 7, 18). The *manuśyaloka* is allotted to the *manuśyas*, i.e. the Aryans (and the Aryanized) in this passage. The un-Aryanized have no *loka*; symbolically they share the *loka* of the Asuras. The intermediate or neutral position (*antasthā*) of the Kalis/Gandharvas results in the geographical border position of the Kalindas/Kalingas, who live at the outskirts (*anta*) of the *manuśyaloka* and from the socio-religious point of view remain outsiders. As appears from this section the Gandharvaloka lies near to but outside heaven.

- 25 Caland translates 'Bemühet euch hierum'. The meaning of *śram* sometimes is 'to labour in vain' and in view of the negative opinion of the Brahmins about the Kalingas (Kalindas) this connotation is possible here. The feminine plural (*kalindāḥ* . . . *etāsu*) seems to be no problem for Caland: "das (Land und Volk der) Kalindas". However, the masculine plural is normal. For a criticism of Caland's interpretation see Oertel, *SBAW* 1941 (II/9), 49. Are we to assume that the feminine denotes the women of the country? The lexicographical meaning of *kalingā* is 'a beautiful woman' according to Monier-Williams. The interest of the Gandharvas in women is well known. Does *śram* have a sexual connotation here? O'Flaherty, *Origins of Evil*, 119 paraphrases: "The Gods gave them the land of the Kalindas where the Gandharvas practise asceticism".

- 26 The meaning of *duryantam* is uncertain. Caland does not translate it. Moreover one may ask what is *imam avāntaradeśam duryantam lokam* in this context. "Diese Zwischengegend" (Caland) apparently refers to a particular region which is well-known; perhaps the pronoun has a deictic force and has been accompanied by a gesture (see Bodewitz, *Jaiminīya Brāhmaṇa I*, 1-65, 143, n. 9 on oral tradition). If the Kalingas indeed are identical with the Kalindas, the south-eastern region may be meant. Perhaps *duryantam* refers to its relative inaccessibility.

- 27 Caland translated *gandharvalokatām* (= *gandharvalokam*?) *ivaiva jayati* by "ersiegt sozusagen den Gandharvaraum". Schrapel, *Partikel iva*. . . . 74 observes: "Von dem Umstande, dass *iva* auch in vergleichender Funktion verwendet wird, hat man für die meisten Kontexte der vedischen Prosa die Bedeutung 'gleichsam' u.ä. abgeleitet. Tatsächlich aber liegt meistens (. . .) eine andere Bedeutung vor". Even if one does not completely accept Schrapel's analysis of the particle, it has to be admitted that translations as 'as it were', etc. sometimes miss the point. For the present passage cf. ŚB. 1, 1, 3, 2 *sò 'yām éka ivaivā pavate* ". . . and this, it is true, ventilates as one only" (tr. Eggeling). Here a translation as 'only' or 'just' is preferable to Caland's 'sozusagen'.

- 28 This last Prṣṭha laud of the second service produces a smooth transition to the third

- Savana according to PB. 8, 3, 5. See also PB. 8, 4, 10. “The kāleya goes before, the samhita comes afterwards; for by means of these two (sāmans) is the afternoon-service linked (with the midday-service)” (tr. Caland).
- 29 See n. 5.
- 30 Caland translates “wie eine (Kuh), deren Kalb (anderswo) angebunden ist”. Now the question is where this calf is tied up. Monier-Williams renders the compound *baddhāvatsa* by ‘(a cow) whose calf has been tied up (in the stable)’. It is, however, doubtful whether cows or calves were tied up in stables. On this point see Minard *Trois Énigmes*, II 528b, who comments on ŚB. 11, 8, 3, 2 *tāsmād etāsminn āstamite paśāvo badhyante badhnānti ēkān yathāgoṣṭhām ēka upasamā yanti* (“... Les uns sont attachés, les autres se rassemblent par étables”). The cows were either tied up or enclosed in a *goṣṭha*; they were not tied up in a *goṣṭha*. In the present context only the calf is tied and there is no reference to the nightly situation: the milking of the cow forms the subject. The parallel ŚB. 4, 2, 4, 22: *ātha yād adhvaryūś ca pratiprasthātā ca nīś ca krāmataḥ prā ca pādye yathā baddhāvatsopācāred evām etaṁ grāham upācaratas* might indicate that cow and calf are tied together. See Eggeling’s translation “with the calf tied to her” as well as Caland’s (WZKM 26, 1912, 120), which has been accepted by Minard, o.c., 528 b. These scholars may have equated the two priests who enter the cart-shed and proceed towards the Soma with cow and calf. This interpretation is not possible. As appears from the context the comparison turns on the production of milk. Soma is the calf, the Gāyatrī the cow. The two priests run towards the Soma as the cow towards the calf. One of the priests pours out Soma and thereby makes the Gāyatrī *prattā*, i.e. flowing abundantly like a cow to whom the calf has been admitted (*uparīṣṭā*) before she is milked. The flow of poetical expression or recitation of the priests (the Gāyatrī) is stimulated by the Soma as the cow is stimulated by the calf. Cf. also JB. 1, 19: *vāg vā agnihotrī. tasyai mana eva vatsah. manasā vai vācam prattām duhre. vatsena vai mātaram prattām duhre*. According to 1, 19 cow and calf are tied up, both probably to the milkpost: *hrdayam eva methy upadohanī prāno rajjuh prānenaiva vāk ca manas cābhihiite. rajjvā vai vatsam ca mātaram cābhidadhātī*. Apparently the cow is tied to the *methy upadohanī* first. Then the cow eagerly comes to the calf. In the present passage the tertium comparationis is not the stimulation to produce something (milk or poetry), but the eagerness of the cow to come to her calf.
- 31 The form *hīmkarī* is unusual and *turiyati* is based on Caland’s conjecture.
- 32 For *i-* with the ablative cf. JB. 1, 112 ... *tena gāyatrīyai naiti*.
- 33 Cf. the end of JB. 1, 223.

I. 3. 1. 1. (156)

- 1 See PB. 8, 4, 1 with Caland’s n. 1 and 2. The third pressing uses pressed out soma-husks. See further JB. 3, 295, edited by Ghosh, *Fragments*, 51–56 with translation and notes. According to JB. 1, 4 it is *lelhitam iva*.
- 2 On this myth see JB. 1, 288 (*Auswahl*, 114 ff.).
- 3 The Gāyatra Sāman is based on RV. 9, 1, 1, ff. *svādiṣṭhaya mādiṣṭhaya pāvasva soma* ... (= SV. 1, 468; 2, 39–41; JS. 1, 3, 1, 2; 3, 5, 1).
- 4 Caland translates “Man ... geht mit dem Opferbock vor”. However, the instrumental after *car* often denotes a particular sacrifice. The animal sacrifice reinvigorates (in this case the Soma). On these ritual actions see CH, 336–344.
- 5 RV. 9, 1, 2 (= JS. 3, 5, 2; SV. 2, 40) reads *rakṣohā viśvācārṣanir abhī yonim āyohatam* (instead of *ayohate* of the crit. ed.; Caland’s transcript reads *ayohata iti*).
- 6 See JB. 1, 111 (111–115, n. 1).

I. 3. 1. 2. (157–158)

- 1 The two syllables are *sū + tāh*, *sā + dāt* and *gho + nām*. The Sāman is based on the same verses as the Gāyatra Sāman (see n. 3.). For the argumentation cf. the end of JB. 1, 147. Cf. also PB. 11, 5, 4. See Ghosh, *Fragments*, 54.

- 2 According to Caland *ubhayam eva samhitam dviṣantam bhrātṛvyam jayati* is “ein recht schablonenhafter Satz”. This should justify the rather nonsensical translation “Den beiderseitigen beisammengelegten feindlichen Nebenbuhler besiegt, wer solches weiss”. In my view *jayati* is construed with two accusatives and the *ubhayam samhitam* may refer here to the stake at gambling.
- 3 Read *avacchinam* for *avicchinnam* (as also suggested by Caland in his transcript). For the contents cf. PB. 8, 4, 9.

I. 3. 1. 3. (158–159)

- 1 In Caland’s *Auswahl* the introductory words *athoṣṇikkakubhā* precede.
- 2 The Kakubh metre has 8 + 12 + 8 syllables, the Uṣṇih 8 + 8 + 12. The corresponding Sāmans (to be chanted after the Samhita) are the Sabha and the Pauṣkala. In the present passage metres and Sāmans play a role in the Vṛtra myth: the raising of the Vajra and the throwing of it at Vṛtra. The mythical description has to explain the origin of the metres. Both are evidently an extension of the Gāyatrī (8 + 8 + 8). In the myth 4 items or (4) fourfeet items are added to the Gāyatrī. The result (8 + 8 + 8 + 4) agrees with the number of syllables of the two mentioned metres (28). The story has two different elements: the raising of the Vajra and the hurling at Vṛtra. There are also two pairs involved in these actions which may be equated with metres and chants: feet or legs and hands or arms. In the second action the two metres function as the feet on which Indra stands and the chants as his arms. In the first action the text states that Indra tried to raise his Vajra with the two metres, standing on two Gāyatrīs. Now the problem is that Uṣṇih and Kakubh in the first action apparently are not the two feet, as they are in the second action, and that one raises something with arms or hands rather than with feet. This means that in the first action Uṣṇih and Kakubh are the two hands and the two feet are Gāyatrīs. These 24-fold Gāyatrīs are not strong enough and by extension become 28-fold, i.e. equal to Uṣṇih and Kakubh. In the second action there is a shift. The now 28-fold feet are no more Gāyatrīs, but Uṣṇih and Kakubh. Their function as arms now is taken over by the corresponding Sāmans, which hurl the Vajra at Vṛtra. In JB. 3, 295 the situation is different: *uṣṇikkakubbhyām vā Indro Vṛtrāya vajram prāharat. tam astrīṇata. vajro vā uṣṇikkakubhau*.
- 3 Caland translates ... *indro vṛtrāya vajram udayacchad gāyatrīyos tiṣṭhams te enam nodayacchatām* by “... erhob Indra, auf zweien Gāyatrīs (als seinen Füßen) stehend, den Donnerkeil gegen Vṛtra. Die beide (d.h. die zwei Gāyatrīs) konnten ihn nicht aufheben”. In a note on PB. 8, 5, 2, however, he seems to take *udyam* first as ‘to hurl’ and later as ‘to support’ and the object of *udyam* changes from Vajra to Indra: “... Indra, standing on two gāyatrīs (the metre of 24 syllables) (as his feet), hurled his thunderbolt on Vṛtra. These two (gāyatrīs) were not able to support him”. In Caland’s latter translation the two different actions of this story (see n. 2) are not sufficiently distinguished and the change of meaning of *udyam* is unacceptable. The imperfect *udayacchad* implies that Indra tried to raise the Vajra; *nodayacchatām* expresses that he failed to do so or rather that his feet or legs failed. Cf. JB. 3, 167 *chandāmsi yad amum ādityam udayacchams tāni nāśaknuvann udyantum* “When the metres tried to raise yonder sun, they were not able to raise it”. I suppose that *enam* refers to the Vajra and that *udyam* in this passage only means ‘to raise’. Usually one raises something with the arms rather than with the legs. The Vajra, however, seems to be rather heavy and Indra has to raise it as a sportsman who lifts weights. Caland’s rendering “hurled his thunderbolt on Vṛtra” (PB. 8, 5, 2, n. 2) misses the point. First one has to raise (*udyam*) the Vajra, then one hurls (*prahr*) it. See T.K. Das Gupta, *Der Vajra, eine vedische Waffe*, Wiesbaden 1975, 63. Caland’s translation is followed by Minard, *Trois Énigmes* I 252 b “Indra brandit jadis le foudre contre Vṛtra” (...). “Dat. de but (...) avec verbes ‘schleudern’ Delbrück 144”. Probably Indra is supposed in squatting position to lift up the Vajra which he has placed on his shoulder. See Rau, *Metalle und Metallgeräte*, 45: “Der vajra wird mit der Linken

festgehalten, mit der Rechten geschleudert.—Dabei befindet er sich in Halshöhe der Werfenden”.

- 4 Caland translates *prācā prābhramśata* by “schritt er vor”, which is unusual. Moreover *prācā prābhramśata* can hardly be rendered “stützte er sich hinten”. Mostly *prabhamś* refers to falling away or slipping off, i.e. to actions which are not planned. Here the failure of the original feet (the Gāyatrī which later became Uṣṇih and Kakubh) is described.
- 5 Cf. 3, 157, where the correct reading *bhuñjanti* is found, which here also should be adopted instead of *bhājayanti*. Caland reads *bhājayanti* in his *Auswahl*, but his MS A reads *bhuñjanti*. In JB. 3, 157 *bhūyīṣṭham bhājayanti* and *bhūyīṣṭham bhuñjanti* both occur near each other. In the present passage something went wrong in some MSS. It may be observed here that the punctuation . . . *bhuñjanti vahanti/ pūrvārdhena* . . . in 3, 157 is obviously untenable. See also Ehlers, *Emendationen*, 27 (who prefers *bhājayanti*).

I. 3. 1. 4. (160)

- 1 RV. 9, 108, 1–2; SV. 1, 578; 2, 42–43; JS. 1, 3, 11, 1–2; 3, 16, 4–5.
- 2 Caland translates “. . . mit der Absicht, dass Auszeichnung, Aufleuchtung da sein mögen”. Probably we have to analyse *avibha* as *a-vi-bha* “something not (a) without (vi) light”. It forms the explanation of *sabha* (= *sa* + *bha*). Cf. PB. 8, 5, 6 on the third pressing which is *vīpha* and should be made *sapha* by means of the *Sapha* Sāman. The Jaiminiyas have *Sabha* instead of *Sapha*.
- 3 Caland assumes an ellipsis and supplies *avrñjata* and *vrñkte*. He translates *sabham ātmānam adhikurute* by “macht sich selbst lichtvoll”. The meaning of *adhi* is not expressed here. We may construe the *Ātmanepadam adhikr* + accusative (*tejo*, *balam* etc.) and interpret *ātmānam adhikr* as “to make oneself superior”. Probably *sabham* is connected with *sah* by the Brāhmaṇa-author in this passage. Cf. *prasa-bham*. Otherwise the reason why one wins something with the *Sabha* is missing.
- 4 Cf. 1, 148.
- 5 Just as in the case of *sabha/prasabha/ prasaha* (see n. 3) here again *bh* and *h* have been mixed up. Cf. *harati/bharati*. According to Caland “*sabha* scheint hier ‘ausgezeichnet’ zu bedeuten”.
- 6 On *svāra* see 121–124, n. 16.
- 7 For the identification of *prāṇa* and *svāra* (here *svāra* in the crit. ed., but Caland’s transcript reads *svāra*) see 121–124, n. 18.
- 8 Read *kakup* instead of *kakubhi*. One MS. has *kakupi* in Caland’s transcript.
- 9 Cf. ŚB. 2, 3, 4, 33 and AB. 4, 10, 18 on the *Dvipadā* which is called a man’s metre. In the case of the *Kakubh* (8-12-8) the first and the third *Pādas* are the ‘legs’. The *Kakubh* is equated with man by PB. 8, 10, 6 (where Caland explains: “The middle part of man is broader and bigger than the upper and lower parts and the *kakubh* likewise is bigger in the middle: 8 + 12 + 8 syllables”); 13, 6, 4; 16, 11, 7; 19, 3, 4; 20, 4, 3.
- 10 Cf. BĀU. 6, 1, 1 *prāṇo vai jyeṣṭhaś ca śreṣṭhaś ca*. Probably the argumentation of this passage turns on the meaning ‘peak, summit’ of *kakubh*. The *prāṇa* is the highest among the vital powers (*prāṇas*), man is the highest among the *paśus*. The *Kakubh* is equated with *prāṇa* by ŚB. 8, 9, 2, 4.
- 11 Caland’s MSS have plurals without exception: *saṃdadhati*, *pratitiṣṭhanti*, *saṃrḍhayanti*.
- 12 Here *saṃrḍhayanti* is irregular for *saṃardhayanti*. Cf. Ehlers, *Emendationen*, XXX f.
- 13 *Pauṣkala* is derived from *puṣkala* “rich, manifold”.
- 14 The difference between *bahurūpa* and *nānārūpa* is that the first implies more than one colour (black and white, red and white) in each cow.
- 15 Cf. PB. 8, 10, 4.

I. 3. 1. 5. (161–164)

- 1 The *Anuṣṭubh* is the fourth metre and as such it is equated with other fourth items of the classifications, e.g. the moon, and thereby it can also be homologized with *manas*. However, the *Anuṣṭubh* is very frequently equated with *vāc* and even with the earth, which is connected with *Agni* and *vāc*.
- 2 RV. 9, 101, 1; SV. 1, 545; 2, 47; JS. 1, 3, 8, 1; 3, 5, 6. The first verse of the *Śyāvāśva* Sāman is an *Anuṣṭubh*; the second and the third are *Gāyatrīs*.
- 3 These are *pādas* b–d of RV. 9, 101, 1. In the verse the long-tongued is not a woman but a dog. Among the parallel passages quoted by Oertel AB. 2, 22, 10 also calls *Dirghajihvā* an *Āsurī*, whereas according to PB. 13, 6, 9 she is a *Rakṣas*. On dogs licking at the oblations see Oertel, o.c., 237 f. (i.a. referring to the epic story of *Sārameya*), and Geldner’s note on his translation of RV. 9, 101, 1. In the verse *dirghajihvā* is interpreted as a masculine by Oertel, o.c., 237, Oldenberg (*Noten*) and Wackernagel, II, 1, 107. See, however, Wackernagel-Debrunner, II, 2, 376, where a feminine is perhaps rightly assumed. At least the authors of the Vedic texts have thus interpreted the compound. According to Geldner *Dirghajihvā* is an *Āsurī* in the present passage “die man wohl in Hundegestalt dachte”. The killing of the *Rākṣasī* *Dirghajihvā* by *Indra* is mentioned together with the victory over *Vṛtra* and *Namuci* in the epic (Hopkins, *Epic Mythology*, § 73). Did the conflict between *Indra* and *Dirghajihvā* originally have cosmic proportions? In the story of the *Brāhmaṇa* the mentioning of four oceans (if these are not to be interpreted as *Soma* vessels) might point to the same. “Long-tongue” may also be a snake or dragon. Probably some motifs have been combined in the story: a) The licking at oblations by dogs; b) The explicit reference to a dog called *Dirghajihvā* in the RV.; c) The *Indra-Dirghajihvā* conflict, in which the latter is an *Āsurī*; d) The *Indra-Āsurī* story of ŚāṅkhB. 23, 4 (the *Paruccheṇa* motif, see Oertel, o.c., 233 f.) in which *Indra* himself sleeps with the lady instead of *Sumitra*; e) The *Sumitra* motif, which explains in PB. 13, 6, 9–10 the origin of the *Saumitra* Sāman. It is to be noted that the last motif looks rather secondary in our *Brāhmaṇa*, since the Sāman chanted on these verses is not the *Saumitra* but the *Śyāvāśva*.
- 4 The *samudra* is interpreted as “a poetical word for *drona* and *kalaśa*” according to Oertel, o.c., 231, n. 8, who translates “She was namely in the northern vessel”. Now a dog or a lady in a *Soma* vessel looks rather strange. Caland and Rau have the usual translation (“Meer”, “sea”). The *Āsurī* is supposed to sit on the bank of the northern sea. Her tongue should have cosmic dimensions. The relation between *Soma* and the seas or oceans is unclear, unless the borders of the universe are indicated in this way and totality is expressed. The number four is well-known in connection with oceans. See Lüders, *Varuṇa* I, 95–99; 284. Four *Soma* vessels (which moreover are distributed over the quarters of space) are strange; mostly three big ones are mentioned. On *samudra* and its connection with *Soma* vessels see Hillebrandt’s sceptical remarks, *Vedische Mythologie* I, Breslau 1891, 191, n. 3. See also Lüders, o.c., 269 f.
- 5 Oertel took *līlāpayīśasva* (his emendation of the text) as the imperative of the desiderative of the causative of *lap* and he is followed by Caland. Later Oertel connected *lāpayati* with *li*. See KZ 61, 137–141 and *Roots*, 71, where he translates with “to deceive, cheat”. This has been adopted generally. See Oertel, *Roots*, 71; Rau’s translation and Frenz, *Verben*, 35 (referring to Pāṇini 1, 3, 69–70 for i.a. the meaning *pralambhana* “täuschen”).
- 6 See n. 3 for this motif which has a parallel in ŚāṅkhB. 23, 4. It seems that it is based on an analysis of the name *Paruccheṇa* (“who has a *śepa* on every *parus*=*parvan*”).
- 7 Schrapel, *Partikel iva*, 48 translates: “Wohl einen Blick will ich auf dich (Gen. part.) werfen!” I assume an ellipsis here.
- 8 See Oertel, “Altindische Parallelen zu abendländischen Erzählmotiven. IV. Vexiernamen”, *St. z. vgl. Litt.gesch.* (ed. M. Koch), 8 (1908), 117 f. referring to TS. 6, 4, 8, 1 and ŚB. 4, 1, 4, 8 on *Mitra* who refuses to kill *Vṛtra* on account of his name. PB. 13, 6, 10 states that *Sumitra* saw the *Saumitra* chant, when grief tormented him,

- because being Sumitra he had acted in an unfriendly manner. In Indian stories the names always correspond with the behaviour.
- 9 According to Caland (n. 1 on PB. 13, 6, 8) there are three Saumitra Sāmāns which are composed on SV. 1, 388. They are not applied here in the ritual, since the *Śyāvāśva* is chanted. The *Dirghajihvī* story illustrates the contents of verses on which the latter is chanted, but does not explain the origin of the Sāman, as is usual. The Jaiminiya version therefore looks less original than the Kauthuma.
 - 10 Caland translates: "Durch euren vorhergehenden Sieg schlaget, ihr Freunde, dem berausenden Saft des Soma die langzüngige Hündin hinweg"; Rau adopts Geldner's rendering of this verse (RV. 9, 101, 1; SV. 1, 545; 2, 47; JS. 1, 3, 8, 1; 3, 5, 6) "Auf dass euer Trank zuvörderst siege, stosset für den berausenden Presstrank den Hund Langzunge fort, ihr Freunde". Geldner is followed by Renou, *EVP* 9, 54. The interpretation of the instr. *purōjiti* is strange here. See Oldenberg, *Noten*: "Durch euren vor (in lokalem Sinn) ihm gewonnenen (und ihn so beschützenden) Sieg schlagt dem berausenden Saft des *āndhas* den langzüngigen Hund, ihr Freunde, hinweg". O. also mentions the possibility of taking *āndhasaḥ* with *purōjiti*. For a different interpretation see *CH* 338. I take *āndhasaḥ* as an ablative with *apa snathiṣṭana*.
 - 11 RV. 9, 101, 1. For the untranslated *duroṣam* see Mayrhofer, s.v. and vol. III, 735 (addenda).
 - 12 *abhisamkrama* is not found in the dictionaries. For the meaning assumed here see *JB. I, 1-65*, 32, n. 9 (on *samkramaṇam*). In the two verses first it is said that Soma is pressed out and thereupon that they press it with the stones. This illustrates the situation of the Soma in the first and second pressing where new stalks are used, and in the third, where the material of the two preceding ones is used again. Cf. the end of 1, 156.
 - 13 For a different version see PB. 8, 5, 9 (with a translation of the Jaiminiya version in Caland's note). Cf. also 1, 337-338 and Ghosh, *Fragments*, 98.
 - 14 On *samiddhāra* as a more or less technical term see Oertel, *SBAW* 1941, II/9, 76, n. 1.
 - 15 The crit. ed. prints *tam aihō vā ehyā* as part of the Sāman. Caland leaves out *tam*; in his transcript he puts it between brackets. He translates: "Ei, komme" and places a question mark in his note. It seems to be evident that *tam* does not belong to the Sāman. See *CH*, 341 for the Kauthuma version. For the Jaiminiya *gāna* see Staal, *Pratidānam*, 426: *hum! puro jī ti vo andhā saḥ ehiyā/ o tā yā mā dā yitnavā o ho iyā apasvā nam snāthil śtā nā/ o ho o ho iyā . . .*. This does not agree with the text of the Brāhmaṇa (and of its MSS). See also Śrautakośa II, 1 (1970), 427, where is also read *o ho o ho iyā* instead of *aiho vā ehyā*. Caland's transcript of the *gāna* MS. (p. 130), however, has *pūrojiti vo andhāsa ehiyā/ sūṭayā mādā itnavā ehiyā/ āpā svānam snāthiṣṭanā/ aihō ā ehiyā*. The difference between this text and the version published in the Śrautakośa and in *Pratidānam* is caused by the application of the *okara* in the *aniruktagāna* of the latter two. See Staal, o.c., 427. Caland's transcript agrees with the text of the Brāhmaṇa, in which *tam aihō vā ehyā* should be emended to *aihovā ehiyā* or to *aiho ā ehi ā* (or *ehy ā*). Probably *tam* was inserted by someone who was looking for an object of the predicate in the following prose sentence; in his interpretation the text reads *tam 'aiho ā ehi ā' ity eva (.) upāhvayanta*. See also *JB. I, 337* *athaitac chyāvāśvam. 'aiho vā ehi yā' ity evaitē gāyanti* [140: 18] and 1, 338 *tam hainam śyāvāśvenaiva 'aiho vā ehi yā' ity udāhvayan* [140: 29] (.) *tasmai haitad uvāca 'oho iyā' ity eva gāyet* (cf. *Śrautakośa/Pratidānam*) *oho vai nāmendrah . . .* [140: 31]. Caland observes in a note on PB. 8, 5, 11 that (in the Kauthuma version) "The stobha is *aihayi, ehiyā* which are chanting forms of *ehi*: 'come hither'".
 - 16 Cf. PB. 8, 5, 11; *JB. 3*, 268. See Oertel, *Roots*, 47.
 - 17 Cf. 156, n. 1.
 - 18 Read with Oertel, *Roots*, 47 (and in agreement with the crit. ed. at 3, 268) *sāmnānvahvayanta* instead of *sāmnāhvayanta*.
 - 19 See 1, 338 for this version of the Stobha *oyo iyā* in connection with Indra (cf. n. 15). Is it interpreted as "May Oho (= Indra) come (*iyāt* for *iyā*)"? See, however, also Oertel, *Roots*, 47.

- 20 See 160, n. 7. Here the correct reading *svarah* has been adopted.
- 21 For this keeping on the safe side cf. *JB. 1*, 15. Cf. also *RV. 10*, 129, 7 (.) *só aṅgá veda yādi vā nā veda*) for the turn of phrase . . . *ye yajñiṣasya karmaṇo 'tipādayanti yadi vā nātipādayanti*. The translation "if at all" for *yadi vā na* is also suitable in *RV. 10*, 129, 7.

I. 3. 1. 6. (165)

- 1 This Sāman has an *antarnidhana* between the *udgītha* and the *pratihāra*. See *CH*, 342, and Staal, *Pratidānam*, 426. The stop in the middle of the sea is for taking rest, but also for victualling. This motif seems to be implicitly present in the rest of this chapter, where the *antarnidhana* is equated with food.
- 2 Cf. PB. 8, 5, 1, 3.

I. 3. 1. 7. (166-167)

- 1 *RV. 9*, 75, 1 ff.; *SV. 1*, 554; 2, 50; *JS. 1*, 3, 9, 1; 3, 5, 9.
- 2 The crit. ed. reads *prajāyai vai priyamśnā 'abhi' ity eva prāṇenābhyapavata*, which does not make sense. On the basis of the v.1. *prajā vai* (see the *Studies* of the editors referring to Whitney's MSS) and *priyamta* I emend: *prajā vai priyam. tā 'abhi' ity . . .* etc. The Brāhmaṇa reinterprets *RV. 9*, 75, 1, in which *pavate* means 'to become purified' and *abhi* 'for' (Geldner translates: "Der Begehrte läutert sich für seine lieben Namen") and takes *abhi* with *pavate* in the sense of "to blow wind (= *prāṇa*) into". Moreover *nāmāni*, which syntactically belongs to the first *pāda*, though it stands in the second, has been analysed in the context of the second *pāda*.
- 3 Instead of *mahā vai prajānāmāni* I read *mahā vai prajā nāmāni*. The Brāhmaṇa has to maintain its equation of *priyāni* (sc. *nāmāni*) and *prajā* and has a starting-point for *mahā prajā* in the growth expressed by *vardhate* in the verse.
- 4 The journey of the chariot of the sun from east to west and (at night) from west to east is equated with *prāṇa* and *apāna*.
- 5 This passage is identical with 1, 127 [54: 12-15]. See 125-127, n. 28-32.
- 6 Caland translates *aj* by "lenken", which is not correct.
- 7 See author, *Daily Evening*, 49, n. 34.
- 8 The text is corrupt. Caland's *yādrśā* ("welche immer") is not convincing. I propose to read *yad āsu*. With their punting-poles father and son have to stabilize the boat; otherwise people jumping into the boat would make it capsize. The *naus* in this passage is not a ship, but a small boat.
- 9 See Oertel, "Expressions for 'the year consists of twelve months' and the like in Vedic Prose", *BSOS* 8 (1935-37), 685-694.

I. 3. 2. (167-168)

- 1 The passage from here to the end of 167 also occurs in *JSS. 1*, 19. For the verses cf. *PB. 1*, 5, 17 (not entirely identical) and *LSS. 2*, 10, 6. Cf. also *TS. 6*, 6, 7, 2 (reading *yan me manas parāgatam*) and *ĀpSS. 13*, 14, 3.
- 2 Cf. Kauś. 4, 11 on the person in the mirror interpreted as the counterpart (*pratirūpa*) and *BĀU. 3*, 9, 15, where the person in the mirror is the *asu*. For these conceptions of the soul see E. Arbman, *MO* 21 (1927), 1 ff. See also the criticism of Arbman's dualistic interpretation and the survey of more recent literature in Bode-witz, *Vedische vorstellungen omtrent de 'ziel'*, Leiden 1978 (inaugural lecture Utrecht). On looking in the mirror by people who have lost their soul see Oldenberg, *Religion des Veda*, 527, n. 2 (with many references).
- 3 Read (with *JSS.*) *sarpiṣo 'kṣyor* instead of *sarpiṣor akṣyor*. Caland's MSS. have both the correct and the wrong reading.
- 4 Read *asad* for *āsād* in agreement with Caland's transcript and *JSS.*
- 5 Cf. *TS. 6*, 6, 7, 2^a (quoted by Oertel, *Roots*, 38).
- 6 Cf. *ṢaḍvB. 1*, 7, where the *Sādhyas* instead of the *Aṅgirasas* are sacrificing.

- 7 Read *ta* for *sa*.
- 8 Cf. PB. 1, 5, 19; JŚS. 1, 19; LŚS. 2, 10, 11. There are some differences. In a note on PB. 1, 5, 19 Caland observes that “in the other Vedic texts it is Soma who is stolen by the eagle, no eagle is overcome by Soma”. I think that here Soma’s eyes surpass those of a bird of prey.
- 9 For the construction see Delbruck, *Altind. Syntax*, 392 (MS. 1, 6, 12 *nā tāsya sāyām aśnīyād yāsya prātār yakṣyāmānaḥ syāt*). Does the Brāhmaṇa imply that the priest is going to stay in yonder world in the future?

I. 3. 3. 1. (169–170)

- 1 I supply these words which form the basis of the Prastāva in the Sāman and one Pāda of the verse. The opening of the section dealing with the Agniṣtoma is rather abrupt. Obviously the Yajñāyajñīya Sāman is explained. Later a variation of the Prastāva (*vayo yajña vo agnaye*) is treated (see n. 6 and 1, 173, n. 2).
- 2 *tanū* may also denote the body. Here especially *yajñāyajñā* seems to form the manifestation or sign of the Yajñāyajñīya Sāman which itself again is the emblem (*tanū*) of the Sāmans in general on account of the repeated reference to sacrifices (*yajñāyajñā*).
- 3 The two MSS in Caland’s transcript read *etasmai*. This may refer to the neutre *vayas*. Should one read *anuṣṭubhe* (“for him who was or had become an Anuṣṭubh”)? The text is quite uncertain. The bird (*vayas*) forms the explanation for the occurrence of *vayas* in the Sāman. On the Anuṣṭubh in connection with the Yajñāyajñīya see PB. 15, 9, 15. See also PB. 8, 7, 2 on the transformation of the last verse of the Yajñāyajñīya into an Anuṣṭubh.
- 4 I read *śulkaṃ* for *śuklam*. For *hr* meaning ‘to offer, pay’ in connection with tributes or taxes cf. *baliḥāra* and *baliḥrt*. The *śulka* especially refers to tolls, which agrees with the mentioning of the four quarters of space.
- 5 Read (in accordance with Caland’s transcript) *śulkaḥrto* instead of *śuklahrta*.
- 6 The Sāman does not agree with Staal, *Pratidānam*, 427 and *Śrautakośa* II, 1, 454, where the Udgītha runs *o irā ihā cā dākṣā sāyi vo priṃṃ vayā o amṛta o vā huṃ māyi* (Staal), *oyirāihā cā dākṣāsā yipopriṃ vāyāomṛtā ovāhammāyi* (*Śrautakośa*). See, however, also 1, 175–176. The Pratihāra is *dā i vā* in Staal’s text, *dāyivām* in the *Śrautakośa*, *dā sām* in the Kauthuma version and *vidosam* here. Cf., however, 1, 176. For the Prastāva see n. 1.
- 7 Read *vimucyate* for *vimucyante*.
- 8 Cf. JB. 2, 137 on the *haras* of Agni which is removed (*apa-irayati*, see Frenz, *Verben*, 50) in the Yajñāyajñīya and the Nārmedha Sāmans. See also PB. 8, 6, 11. Read with Oertel, *Roots*, 31 *perayāmeti* for *pairayāmeti*.
- 9 Read *harasya evaitad* instead of *harasyaivaitad*, as was also suggested by Caland in his transcript.

I. 3. 3. 2. (171–172)

- 1 Caland does not translate his reading *tau ha nikanviyādadhāte* (v.l. *gnikānyayādadhāte*) and the crit. ed. seems to have doubts about *tau ha nīkātvīyādadhāte* (v. l. *gnikānyadādadhāte*). I suggest to read *tau hāgnikāny ādadhāte*.
- 2 Some obscure references to this story are found in RV. 10, 132.
- 3 The polyptoton *putrau putram* (see Gonda, *Stylistic Repetition in the Veda*, Amsterdam 1959, 285 ff.) has influenced the wordorder. I take *yajamānasya* with *putram* and *udgātuh* with *putrau* in a chiasmus (on which see Gonda, o.c., 109 ff.).
- 4 Caland translates “dies ist euer Opfer” and observes in a note: “Oder: ‘dieser’?”. The *yajña*, however, is not the victim of the sacrifice. Suvrata states that he renounces the Yajamānaship of this sacrifice and that he leaves it to the officiating priests to look for an other Yajamāna.
- 5 In his transcript Caland suggests to read *tac cātayiṣya* or *tad yātayiṣya* (Caland’s MSS: *taj jāta iṣya* and *tad yāta iṣya*; crit. ed.: *tad yājayiṣya*).

- 6 For the *uddhāra* (in connection with inheritance) cf. Manu 9, 112. For the best of ten (on account of the verse *daśapataye* . . .) see Manu 9, 114.
- 7 Here *annāda* seems to denote the member of the ruling class rather than merely an eater of food. See *Daily Evening*, 21, n. 27, where as reference should be added Schrapel, *Partikel iva*, 40 ff. Now see also B. Weber-Brosamer, *Annam. Untersuchung zur Bedeutung des Essens und der Speise im vedischen Ritual*, Rheinfelden 1988 (thesis Freiburg 1987), 66 ff.
- 8 On *viśoviśaḥ* see Wackernagel-Debrunner, II, 1, *Nachträge*, 43.
- 9 See Oertel, *Roots*, 52.

I. 3. 3. 3. (173)

- 1 Cf. 1, 340.
- 2 See 1, 169–170, n. 1.
- 3 With *tad āhur* a new paragraph should start. The two preceding sentences belong together. Cf. PB. 8, 6, 3–4.
- 4 Cf. PB. 8, 6, 4.

I. 3. 3. 4. (173–174)

- 1 I translate the difficult particle *iva* here with “rather”. Cf. Caland’s rendering of PB. 8, 7, 11 *mahad iva pratyūhyam* “Rather a great (part of the garment) must be pushed back”.
- 2 Cf. PB. 8, 7, 8–11 (especially 8, 7, 11 with Caland’s note). See also Oertel, *Roots*, 17, whose interpretation of *vīryam hr* I do not follow.
- 3 Oertel, *Syntax*, 329; *Roots*, 16–17. The Udgātṛ is Prajāpati and impregnates by his look. See Gonda, *Eye and Gaze in the Veda*, Amsterdam 1969, 21.
- 4 Read *patny* for *praty* (Oertel, *Syntax*, 329).
- 5 Oertel, *Syntax*, 329 following Caland (ĀpŚS. 13, 15, 9, n. 4) translates *vigīte sāmān* by “when the Sāman is partly sung”. This is not the usual meaning of *vi-gā*. Cf. 1, 262, n. 23. According to JŚS. 1, 19 the exchange of looks takes place *nidhanam anu* (“after the finale”). So *vigīte sāmān* might mean “after the singing of the Sāman”. Every Sāman, however, has more than one finale. PB. 8, 7, 13 states that the Udgātṛ looks during the Himkāra, i.e. at the beginning of each turn of the chant, which agrees with *nidhanam anu*. Perhaps *vi-gā* here means ‘to make a separation in the singing’ (cf. *vi-pā* “séparer en buvant”, see Renou, *Index Védique*). This refers to the break between the turns of the chant (filled by the Himkāra).
- 6 See JŚS. 1, 19. For variations see Gaastra’s translation with notes.

I. 3. 3. 5. (174)

- 1 See CH § 220 on the *āśiro* ‘vanayanam’, which according to some texts procures prosperity and male sons.
- 2 Read *antaryād yat prāvṛta* . . . instead of *antaryāt prāvṛta* . . . For *antaryāt* = *antariyāt* see Oertel, *Roots*, 50 and Ehlers, *Emendationen*, XXVIII (cf. 1, 71 [32, 11]; 1, 130 [55, 17]; 1, 310 [129, 34, 37]).

I. 3. 3. 6. (175–177)

- 1 For this variation of the usual Prastāva see 169–170, n. 1 and 6 (as well as n. 3 on *vayas* ‘bird’).
- 2 Caland translates *pradhamitām iva* by “ist sozusagen herumirrend” (note: “Eigentlich: ‘zerblasen’”). Frenz, *Verben*, 20 ff. gives extensive information on *dham* (often written *tham* in MSS) and concludes with reference to the present passage: “Auch hier passt die eben gegebene Bedeutung: ‘Der Vogel ist sozusagen weggeblasen’”. His parallels are convincing. The form *dhamita*, however, has little support outside

- RV. 2, 24, 7. Moreover the v.1. is not only *prathamitam*, but also *pramathitam*. If the bird is “blown away so to say”, then the wind is the one who blows away. For *pramathita* meaning “dragged away” see Narten, *III* 4, 121 ff. Cf. also *yathā reṣmōmathnīyād* “as a whirlwind may carry away” (JB. 1, 11). See also Gotō, *I. Präsensklasse*, 181, n. 319 (preferring *pramathita*).
- 3 In 1, 169 *dakṣase* is read. See, however, 169–170, n. 6 for *dākṣāsā* in the *gāna* published by the *Śrautakośa* and by Staal in *Pratidānam*. Cf. PB. 8, 6, 10 (with Caland’s note in which the present passage has been translated) and CH § 241, n. 4.
- 4 Cf. PB. 8, 6, 9.
- 5 Apparently the repetition (y)*irā* (y)*irā* (“food, food”) is interpreted as adhortative, i.e. as a double imperative (see Gonda, *Stylistic Repetition*, 295). By replacing the second *irā* by *iḥā* (= *iḥa*) the food is kept here (*iḥa*) rather than being emphatically offered to other people.
- 6 On *atiprosyate* and the relation between *pru* and *plu* see Frenz, *Verben*, 25, where only references to the literature on the *l/r* change are given. See Mayrhofer, *CED* II, 367 f. and III, 763 (s.v. *pravate*) for further literature. Now see also Gotō, *I. Präsensklasse*, 210–213, who translates by “über . . hin wegspringen” (211, n. 432) instead of “entschwimmen” (Caland, *Auswahl*).
- 7 Here the *śiṃśumārī* is not a dolphin as Caland assumes in his *Auswahl*, but a crocodile. See Oertel, *SBAW* 1942 (8), 36, n. 3; Hoffmann, *III* 4, 31 ff. (i.a. referring to Caland’s correct interpretation of PB. 8, 6, 8 in the note “perhaps a crocodile is meant”); B. Kölver, *Stil* 1 (1975), 59 ff.
- 8 Caland reads *papri* and translates “so wird dieser ihn hinüberführen”. The crit. ed. has *popri*. Anyhow *papri* seems to be connected with *papuri* and *prṇāti* (“to give”). See Wackernagel-Debrunner, *Altind. Gr.* II, 2, 293 on this adjective and similar formations which govern the accusative; this speaks against *papri* “hinüberführend”.
- 9 See 169–170, n. 6. The form *dāsam* (Kauth. rec. *dāsām*) is the Sāman version of (*jātave*)*dasam*.
- 10 The reading *damśuka* (“biting”) of all the MSS and of the crit. ed. does not make sense here. Read *dāsuka* with Caland, who translates “vertrocknen”. See Wackernagel-Debrunner, *Altind. Gr.* II, 2, 480 on *upadāsuka* “versiegend” and *anupadāsuka*. Debrunner translates *dāsuka* with “Mangel leidend”. The simplex pro composito is required by the context (*dāsam*). See also Oertel, *SBAW* 1942 (8), 37.
- 11 *dāyivam* is interpreted as *divam* (Oertel, *SBAW* 1942 (8), 38).
- 12 Here *na* is not correctly interpreted by the Brāhmaṇa, since it is = *iva*. Cf. PB. 8, 6, 12.
- 13 Caland’s reading *āyumāyi* has no support in (most of) the MSS. and is not confirmed by the *gāna*.
- 14 Cf. CH, 370 *nāyāma* (Kauthuma version).
- 15 Cf. the text as published in *Śrautakośa* II, 1, 454 *ham māyil smāyūḥ/ oṣemāhavyādātayābul vāl* and Staal’s text (*Pratidānam*, 427 *hum māyil smā yūḥ/ o śema havayadā tayā bul vāl*).

I. 3. 3. 7. (178)

- 1 The sevensyllabled Pāda *uta trātā tanānām* can be made octosyllabic by reading the gen. plur. ending *-nām* disyllabic. For the missing syllable cf. ṢaḍvB. 1, 3, 21 (where no missing syllables are mentioned).
- 2 Actually the finale is *vā*.

II. 1. (179–181)

- 1 The verses of the first Uktha Stotra dedicated to Agni are based on RV. 6, 16, 16–18. See SV. 1, 7; 2, 55–57; JS. 1, 1, 1, 7; 3, 6, 1–3. The MSS. of the Brāhmaṇa read *aindriṣu* which has rightly been corrected into *āgneyiṣu* by Caland in his *Auswahl*. Cf. n. 13.

- 2 The verses of the second Uktha Stotra are RV. 8, 21, 1–2; SV. 1, 408; 2, 58–59; JS. 1, 2, 4, 7, 10; 3, 6, 4–5.
- 3 Mostly the Mādhyamādhina is connected with the Trīṣṭubh. See e.g. ṢaḍvB. 1, 4; AB. 6, 11; ŚāṅkhB. 29, 2. Cf., however, n. 6.
- 4 The third Uktha Stotra corresponding to the Śastra of the Acchāvāka is RV. 8, 98, 7–9; SV. 1, 406; 2, 60–62; JS. 1, 2, 4, 7, 8; 2, 6, 6–8.
- 5 As Caland, *Auswahl*, 72, n. 16 rightly observes, this is not quite clear, since RV. 8, 98, 7–9 are not Anuṣṭubh.
- 6 Mostly the third pressing is *jāgata*. See e.g. PB. 6, 3, 11; ṢaḍvB. 1, 4; ŚāṅkhB. 16, 1. The usual classification, however, is based on the number of syllables in each Pāda: Gāyatrī (8), Trīṣṭubh (11) and Jagatī (12). Here the triad consists of Gāyatrī (8 + 8 + 8), Kakubh (8 + 12 + 8 = 28) and Anuṣṭubh (4 × 8 = 32). This is the classification of the so-called *caturuttarāni* on which see Weber, *Ueber die Metrik der Inder* (= *Ind. Stud.* 8), Berlin 1863, 20 ff. and Bodewitz, *JB.* 1, 1–65, 87, n. 26. On the Anuṣṭubh in this connection see PB. 8, 26 (with Caland’s note) and JB. 1, 188.
- 7 *te ’to tad abhipraṇayanātīti* is left untranslated by Caland. My rendering is tentative. What is the function of *iti* here? The verb *praṇayati* has been differently interpreted. Caland translates by “einleiten” (PB. 8, 8, 2 “to introduce”). See also Keith, *Rigveda Brahmanas*, 82: “to give a lead to”. Does *pra-ṇī* imply continuation or extension? See n. 10.
- 8 The Yajñāyājñīya verse which concludes the Agniṣṭoma contains the words *pra pra vāyam* in its Rc-form (see 1, 176). The verses with *ehi* are the first Uktha Stotra (see n. 1).
- 9 Caland translates *upasthā* by “sich nähern”. However, this verb mostly means to worship (*agniyupasthāna*) or to serve, to be subservient to man in connection with animals (see Bodewitz, *JB.* 1, 1–65, 91, n. 42).
- 10 Read *uktāni* (with Caland’s transcript) instead of *uktāni*. This context seems to prove that *praṇayati* does not mean ‘to introduce’.
- 11 Read (with Caland’s transcript) *antagate* instead of *antargate*.
- 12 Cf. 169–178, n. 39. After this sentence follows an insertion in some MSS which has been included in the crit. ed.: *tad abhipraṇayanātīti (.) eti ca* (cf. the end of 1, 180).
- 13 The last verses of the Agniṣṭoma are dedicated to Agni, the first Uktha Stotra is likewise dedicated to Agni (see n. 1).

II. 2. (182)

- 1 See 179–181, n.1.
- 2 Caland: “diesen konnte er nicht fortschleudern”. In my view *tam* refers to Vṛtra rather than to the Vajra.
- 3 SV. 2, 228–229 (JS. 1, 1, 12, 1; 3, 20, 12) begins with *pra mamhiṣṭhāya*.
- 4 On *tvad ivājitam* see Oertel, *SBAW* 1939/6, 17.
- 5 SV. 1, 170; 2, 992; JS. 1, 2, 1, 6, 6; 4, 27, 1, (= RV. 8, 92, 7).
- 6 Caland observes: “In wiefern die zugrunde liegende an Indra gerichtete Rk. (.) *āgneyaindra* heissen kann, entgeht mir”. RV. 8, 17, 11 (SV. 1, 159; 2, 75; JS. 1, 2, 1, 5, 5; 3, 8; 1) is a Gāyatrī. The equation of Gāyatrī, Agni and the Brahmin class occurs very frequently. See also PB. 11, 9, 23–24 on efforts to keep a connection between the Gāyatrī and the Trīṣṭubh aspect.
- 7 Gonda, “Purohita”, *Studia Indol.* (Fs. Kirfel), Bonn 1955, 107–124 [= *Sel. Stud.* II (1975), 320 ff.] onesidedly emphasizes the aspect of protection in *purohita* and *purus dhā*. Caland translates here: “man macht ihn zum Prälaten” and correctly interprets the connotation of *pra*.

II. 3. (183–187)

- 1 RV. 8, 15, 4–6; SV. 1, 383; 2, 230–232; JS. 1, 2, 4, 5, 3; 3, 20, 14–16.
- 2 Cf. JB. 3, 56.

- 3 Caland's "dadurch schlug er (. .) weg" may be a free translation. The form *apāghnata* is a third plural. Either the medium implies that the Ogres became struck away (due to the Sāman of Harivarṇa), or the Aṅgiras are the subject (cf. PB. 12, 6, 12 *aṅgirasah svargaṃ lokam yanto rakṣāṃsy anvasacanta . . . pāpmā vāva sa tān asacata tam tairasācyenāpaghnata*).
- 4 RV. 8, 12, 16; SV. 1, 384; JS. 1, 2, 4, 5, 4; 4, 9, 10.
- 5 Read with Caland, WZKM 28, 65 and Hoffmann, *III* 4, 8 f. *sātena yato* instead of *sāte nayato* (Oertel, *JAOS* 18, 19: *sātam nayato*). Oertel observes in a note that according to the MBh. version (9, 35, 1 ff.) the Āptyas had been collecting cattle from their father's Yajamānas and he translates his incorrect text: ". . . when they were leading on what they had got". See also Hoffmann, 9: "Mit *sāta*- 'das Erworbene' ist der Priesterlohn gemeint, der gewöhnlich aus Kühen besteht". Indeed the two brothers of this well-known myth leave Trita in the well and depart with cattle (*gobhiḥ praitām*). I doubt, however, whether originally the cows were the Dakṣiṇās of the Āptyas. Trita Āptya seems to have been connected with a cattle-raid myth, in which the cows may have represented waters or dawns. See Oldenberg, *Rel. d. Veda*, 141 f.; Gonda *Rel. Indiens* I, 58; H.-P. Schmidt, *Brhaspati und Indra*, 131 ff.
- 6 Oertel, *JAOS* 18, 19 wrongly reads *te 'dhanvan* and translates "They ran". For the correct text (also found in the crit. ed.) see Ghosh, *Fragments*, 21 who rightly takes *dhanvan* as the loc. sg. of *dhanvan* "desert". Note that in this passage *aranya* has the same meaning. See also J.F. Sprockhoff, "Āraṇyaka und vānaprastha in der vedischen Literatur", *WZKS* 25 (1981), 19–90.
- 7 Oertel, o.c., 19 starts a new sentence with *atha* ("These two, after they had drunk, were satisfied. So then . ."). The *yadā . . atha* construction is more usual.
- 8 Whether Trita etymologically meant "third" is uncertain, but probable. Anyhow, in course of time he came to be known as the third in Vedic mythology and connected with the worldwide spread theme of the third, especially the third and youngest of the three brothers who is threatened by the other two, but ultimately becomes victorious. See K. Rönnow, *Trita Āptya. Eine Vedische Gottheit*, Uppsala 1927, XXIV (on the "Dreibrüdersage") and XXVI.
- 9 The motif of Trita in the well occurs already in the RV. (1, 105, 17; 10, 8, 7). The epithet or name Āptya may be based on *āp*- "water". However, the hero or god Trita is not someone who escapes by the rising waters due to rains. He plays an active part and is not dependent upon other gods. The situation of Trita in Vedic mythology is obscure, since he is already a captive in a well in the RV. Actually Trita frees himself together with the waters in this myth.
- 10 RV. 1, 84, 19–20; SV. 1, 247; 2, 1073–74; JS. 1, 2, 2, 2, 5.
- 11 Oertel, *JAOS* 19, 118 ff. deals with the *Indrasya kilbiṣāni* and in this connection discusses the surrendering of the Yatis to the hyaenas or wolves by Indra. According to S.A. Dange, "Religious Suicide in the Vedic Period", *Indologica Taurinensia* 8–9 (1980–81), 113–121 Indra originally had nothing to do with the laceration of the Yatis by the wolves. For an extensive discussion of this passage see my paper "What did Indra do with the Yatis", *Amṛtadhārā. Dandekar Felic. Vol.*, Delhi 1984, 65–72. Cf. PB. 8, 1, 4; 13, 4, 17.
- 12 The pronoun *mā* is missing in the crit. ed., but it is found in Oertel's edition, *JAOS* 19, 123.
- 13 Literally: between his shoulders. Indra is described as the bull who has a hump (or rather three humps) on his back between his shoulders.
- 14 In Vedic prose the anaphoric use of the pronoun *ta-* is expected. In this context *te 'sya . .* might be preferred to *tā asya . .* In Hoffmann's interpretation ("Diese drei Höcker hingen an ihm . ."), *III* 4 (1960), 9) *tā(h)* does not seem to be anaphoric, though he may implicitly identify the boys and the humps. I take the three young Yatis as the subject and interpret *tāh* as "these well-known". The acc. plur. *tā asya tisraḥ kakubho . . .* and *tā u eṣāṃ trayānām lokānām tisraḥ kakubho* (below) belong together.
- 15 Oertel, o.c., 124 translates: "They clung to his three points". Hoffmann makes the humps (or the boys in the form of three humps?) hang on Indra's shoulder (o.c., 9).

- In his rendering "Diese drei Höcker hingen an ihm" he does not correctly translate *asya* (*tā asya tisraḥ kakubho 'lambanta*). Moreover *kakubhs* usually do not hang, but point upwards. I take *lamb* to mean "to cling to". See, however, also T. Gotō, "rabh: labh + ā in der vedischen Literatur", *JIBS* 24/2 (1976), 25: "ramb-/lamb-bedeutet in der vedischen Literatur durchaus intransitiv 'schlaff herabhängen' bzw 'herabhängen' (. .) und wird nie mit dem Akk. konstruiert".
- 16 Read with Oertel and Hoffmann *tāms tredhānnādyam anuvyait*.
 - 17 Read *ta u* (or *tā u*) *eṣāṃ trayānām lokānām tisraḥ kakubho 'nnādyam alambata* or perhaps rather *avālabata*. Hoffmann does not express the particle *u* in his translation "Die drei Gipfel (*kakubhaḥ*) dieser drei Welten hingen als Speise da" (o.c., 9). This particle connects the *kakubhs* on Indra's shoulders with the cosmic *kakubhs*. Both have something clinging (*lamb* or *avalamb*) to them: the Yatis and the threefold cosmic food. The Yatis need this food and consequently the *kakubhs* have to be exchanged.
 - 18 Read *avarundhiya* for *avarundhate* in agreement with Oertel and Hoffmann.
 - 19 Read *annādyam* for *anādyam*.
 - 20 Oertel, *JAOS* 19, 124 reads *aindriyam*, as is also done by Caland in his transcript. I follow the crit. ed. (*trindriyam*, without v.l.). In this context (where threefoldness forms a central conception) *indriya* has a double meaning.
 - 21 Cf. 97–104, n. 51.
 - 22 I read with the Oertel *kṣatrakāmo* and *kṣatram* instead of *kṣetrakāmo* and *kṣetram*. Cf. PB. 13, 4, 17, where likewise *kṣatra* is desired.
 - 23 Pṛthu Vainyu (or Pṛthi Vainyu) is a mythical king living in primeval time. See Macdonell-Keith, *Vedic Index*, s.v. This proves that *kṣatra* instead of *kṣetra* (see n. 22) should be read.
 - 24 According to PB. 13, 4, 17 Bṛhadgiri desired *brahmavarcas*. In PB. the three Yatis represent the three Varṇas.
 - 25 Instead of *tasmā athakāraṃ prāyacchat* I read with Oertel *tasmā atha kāmam prāyacchat*. For this use of *atha* (not in initial position) cf. RV. 8, 9, 14; 8, 46, 15. I assume that the wrong reading *atha kāmam* has occasioned the gloss *annam vā athakārah*.
 - 26 Cf. PB. 8, 8, 19, where the finale is *his*.
 - 27 Cf. PB. 8, 8, 13 and 19.
 - 28 Read *kṣatriyarūpaḥ* for *kṣatriyarūpam*. On *rūpa* ifc. see J. S. Speyer, *Sanskrit Syntax*, Leyden 1886, 175 and L. Renou, *Grammaire Sanscrite*, Paris 1961, 117. Cf. *vaiyākaraṇarūpa*.
 - 29 Instead of *tejas saubharam brhat/* (Caland's transcript *brhata*) *kṣatram/ brhataḥ* (MSS *brhat*) *kṣatriyasyo eṣā prajā* I read *tejas saubharam brhataḥ/ kṣatram brhat/ kṣatriyasyo . . .* Cf. AB. 8, 1, 5 and JB. 2, 132 *kṣatram brhat* and JB. 2, 195 *atha saubharam brhatas tejah*; PB. 12, 12, 7 *saubharam bhavati brhatas tejah*.
 - 30 According to Hoffmann, *III* 4, 10 we should read *subhṛtāḥ* and *subhṛtām* instead of *subhṛtam*. I have some doubts. See JB. I, 1–65, 191, n. 4, and Wackernagel, *BSOS* 8 (1935–1937), 823 ff.
 - 31 Cf. PB. 8, 8, 14–16 and see Caland's note on 8, 8, 16.

II. 4. (188–191)

- 1 Cf. PB. 8, 9, 17 "By the half-*iḍā*, forsooth, they finish the preceding sacrifice, by the 'overturning' they begin the subsequent one" (transl. Caland); note that *atisvāra* refers to a transition (*ati*) here.
- 2 Instead of *arvāg uṣṇiḥ ca khalu vā etāsām ekā madhya uṣṇiḥ ekāpara uṣṇiḥ ekā* we should read with Caland's transcript *arvāguṣṇik khalu vā etāsām ekā madhyauṣṇiḥ ekā parauṣṇiḥ ekā*. The differentiation is 8 8 12; 8 12 8; 12 8 8 (cf. PB. 8, 8, 26), i.e. the verses are Uṣṇiḥ, Kakubh and Puraṣṇiḥ.
- 3 Read with Caland's transcript *'navadhṛtam*. See also Caland's n. 4 on PB. 8, 8, 26.
- 4 This identification is very current. For JB. cf. 1, 102; 161; 254; 269; 272; 2, 221; 425.

- 5 I.e. the relation is directly visible rather than to be inferred on account of the fact that two items are *anavadhṛta*. RV. 8, 98, 9 ends with *vacoyūjā* and speech = *Anuṣṭubh*.
- 6 This means that there is no need to use the whole metre. Something connected with the *Anuṣṭubh* (e.g. *vāc*) is sufficient. Bees do not gather complete flowers or blossoms; they just pick out the *rasa* of these flowers. Or should the *Anuṣṭubh*, which represents all metres, be regarded as the *rasa* of all metres?
- 7 The *Nārmedha* is to be found in the *Āgneya* section of the *gāna*. See for this passage Caland's n. 1 on PB. 8, 8, 25.
- 8 Here *ilā* stands for *ilāhvāna*.
- 9 Cf. PB. 8, 9, 6, where the *Udvaṃśīya* forms the excellence of the *Prṣṭha Sāmāns*. Caland translates *teṣāṃ* (sc. *prṣṭhānām*) *yat tejo raso 'tyaricyata* by "their redundant lustre, their pith". However, *atiric* does not refer to redundancy here. It is the excellence which is also expressed by the name *Udvaṃśa* and implied by *rasa* in this context.
- 10 According to PB. 8, 9, 7 formerly they did not apply this *Sāman* for a common man of the tribe (*sajāta*), in order to hold apart the good and the bad. Caland interprets *sajāta* more or less as "rival" and observes in a note: "If he were to apply for a rival the *udvaṃśīya*, which means lustre, the good (prosperity) would fall to the share of the rival". This is a misinterpretation. The *pāpavasyaso vidhṛti* refers to a separation of the ruling class from the common people. See Rau, *Staat und Gesellschaft*, 61. Good and bad refer to the social position and have also in JB. (*anṛṣaṃsa* and *nṛṣaṃsa*) hardly any ethical implications.
- 11 RV. 1, 10, 1–3; SV. 1, 342; 2, 694–696; JS. 1, 2, 3, 4, 1; 3, 56, 21–23.
- 12 Instead of *arkāyīnā* Caland's transcript reads *arkāyīnā*. For a (different) connection with the *Rathantara* see PB. 8, 9, 10. Probably the final *ā* of *arkāyīnā* (RV. *arṇīnah*) represents the *Rathantara*, since *ā* means "here" and the *Rathantara* is equated with the earth.
- 13 The association of Indra (= *Śatakratu*) with the *Bṛhat* may have been the starting-point for this relationship. See TS. 3, 5, 3, 1; JB. 1, 68 and 2, 132 on *Bṛhat* and Indra.
- 14 According to PB. 8, 9, 12 the presence of manifold *Stobhas* in the *Udvaṃśīya* should be a representation of the *Vairūpa*. Perhaps the fact that *yāyimirāyī* is rather different (*virūpa*) from the version of the *Ṛc* (*yemire*) is an argument for regarding these words as a representation of the *Vairūpa*.
- 15 The repetition is also a characteristic of the *Vairāja* according to PB. 8, 9, 13. Instead of *punar nittanvaṃ* I read with Caland's transcript *punarniutunnaṃ*. For the interpretation of this term see Caland's n. 1 on PB. 8, 9, 13; *Auswahl*, 84 (n. 4); Renou, *Index Védique* (s.v.). For a criticism of Caland's interpretation see 217, n. 2.
- 16 One of the MSS. in Caland's transcript reads *up* instead of *um*. For the *Stobha up* see Caland's n. 2 on PB. 8, 9, 12. See also his n. 1 on 8, 9, 13. According to PB. 8, 9, 14 the half-*idā* is a representation of the *Śākvarī*-verses (= *Mahānāmnis*). The half-*idā* of the *Udvaṃśīya* is *up*, of the *Mahānāmnis* *ī*. See Caland's n. 1 on PB. 8, 9, 14. Thus the fact that both *Sāmāns* have a half-*idā* causes the connection.
- 17 I read with Caland's transcript *mā irā* instead of *yā irā*. The *m* is required, since it belongs to the *Ṛc* (*ye m ire*).
- 18 PB. 8, 9, 14 states that the *atīsvāra* is the representation of the *Revatī*-verses. See also Caland's n. 2 on *iro* (here *irā*) as *atīsvāra*.
- 19 Just as *hā* i concludes the *Udvaṃśīya* *Sāman* version of *ud vaṃśam iva yemire*, the *Vāmadevya* comes after the *Prṣṭhas*. See PB. 7, 9, 3.
- 20 I read with one of the MSS. of Caland's transcript *prṣṭharūpe* instead of *prṣṭharūpo*.
- 21 Cf. ŚB. 13, 2, 2, 13; ŚāṅkhB. 8, 1; 11, 4; 17, 1; 22, 9 *śoḍaśakalaṃ vā idaṃ sarvaṃ*. Moreover, *Prajāpati*, the symbol of totality, is sixteenfold (ŚB. 7, 2, 2, 17). See also Gonda, *Change and Continuity in Indian Religion*, 115–130 ("The number sixteen"), especially p. 121.
- 22 See Caland's n. 1 on PB. 8, 9, 13. The threefold repetition produces the form of a new, sixteenth *Stotra*. Thereby the *Ukthya* obtains the appearance of a *Śoḍaśin*.
- 23 For the equation of *Śoḍaśin* and *Vajra* see 192–205, n. 15.

- 24 The text reads *etam ardheḷam*, but the masculine form is difficult to explain. One expects either a feminine *ardheḷā* throughout this passage or a neutre form (an adjective to which *Sāman* should be supplied). On *ardheḷā* see PB. 8, 9, 14–17.
- 25 Instead of *tenainad dviyānam* the MSS. (see Whitney's and Caland's transcripts) seem to read *tenaidvyāyan*. I conjecture *tenainad vyāyan*.
- 26 The crit. ed. reads *etam ardheḷam upāvayanty eval enam ety*. . . . Caland's transcript. . . . *upāvayan vy evainam ety*. The meaning of *upāvayan* is not quite clear, but *vy evainam eti* excellently agrees with *tenainad vyāyan* (see n. 25).
- 27 Instead of *adhyardheḷam svarati* I read *aty ardheḷam svarati*.
- 28 *dhūpardharā* is corrupt and the readings of Caland's transcript (*tasmādhūyardharā* and *tasmād ūrdhvārā*) are not helpful. One might conjecture *tasmād up-ardheḷā* (see n. 16) *atikṣaranti* ("Therefore half-*ilā*s in the form of the *Stobha up* flow over"). For the combination of half-*ilā* and *atīsvāra* see also PB. 8, 9, 17, where a transition from *Ukthya* to the night (i.e. the *Atirātra*) seems to be meant.
- 29 I read with Caland's transcript *prasṛpta* instead of *prasupta*. The *prasarpakas* are often critical spectators who participate in the ritual to some extent without being priests.
- 30 I place a stop after *kuruta* and read *pralupteḷaḥ* (or: *vilupteḷaḥ*) instead of *palipteḷa*. Caland's transcript has *palipteḷa* with a v.l. *vilipteḷa*. There is an opposition between this compound and *kṛtsnām ilām* in the next sentence.
- 31 Interpretation and text are uncertain. I derive *pāricarya* from *paricara*. If one misses something, one becomes unsteady, especially in one's behaviour towards other people. This is my interpretation of *parastād apratiṣṭhitah*. Lack of selfconfidence creates the impression of a servile attitude or is characteristic of servants.
- 32 See n. 1. Continuity is expressed by *saṃtan*, transition by *ati* in *atīsvāra*, which is implied by *svareṇa* here.
- 33 Cf. 97–104, n. 51.
- 34 Instead of *paśur vā patetān* I read with Caland's transcript *paśubhir vāva te tān*. See also the *Studies* of the editors.
- 35 These words ending with *itī* should be spoken by *Atidhanva* who rejects the *Udvaṃśīya* with the half-*ilā* and gives a different version of the conflict with the *Asuras*.
- 36 See *Auswahl*, 76–77 and cf. PB. 8, 9, 20–22.
- 37 I.e. there will be no verses left, since he is too late and consequently *Sāmāns* have been made already for all verses.
- 38 The crit. ed. reads *dhyāmani*, all MSS. except one *dhyāmanī*. Caland's transcript has *dhyāmani* with a v.l. *sāmani*. I read *sāmanī*.
- 39 Caland (*Auswahl*) translates " . . . der bei meinem . . . am Soma sättigen wird". It is clear that *trp* is construed with the genitive (*somasya*) and that the causative *tarpayet* requires an accusative (in my solution: *sāmanī*). He who makes these two *Sāmāns* enjoy Soma applies them in the Soma ritual, i.e. chants them on *Stotra* verses.
- 40 Instead of *uṣṭiprāsubhite* Caland reads *ṛddhiprāgubhite*. See *Auswahl*, 77, n. 4, referring to a parallel. In this parallel the crit. ed. (JB. 2, 392) reads *ṛddhiprāgubhita*. The meaning of *prāgubhita* is uncertain.

III (192–205)

- 1 Cf. MS. 4, 7, 6: 100.8 quoted by Oertel, *Roots*, 90 (= *JVS* 2, 170).
- 2 The *Śoḍaśin* is connected with Indra and *vīrya*.
- 3 One of Indra's *Rgvedic* epithets is *harivat* ("possessing bay horses"). The verses are apparently not RV. 1, 84, 1–3 (to which Caland refers in his note on PB. 12, 13, 7), since these are regular *Anuṣṭubhs*. JS. 3, 6, 9–11 (= SV. 1, 302–4) are meant. See PB. 12, 13, 22–24 (with Caland's notes).
- 4 The text (see n. 3) consists of five verse-quarters of five syllables and three 'interpolations' (*upāsargas*) of three syllables. Together this amounts to thirty-four syllables, the total number of syllables of the *Anuṣṭubh* plus two.
- 5 For *svena* . . . *āyatanena* cf. PB. 7, 9, 15. See Gonda, "Āyatana", *ALB* 23 (1969),

- 52 [= *Sel. Stud.* II, 229]. For the instrumental see also o.c., 34 [*Sel. Stud.*, 211].
- 6 Cf. 1, 320; 2, 13 and see Lokesh Chandra, *JB*. 2, 1–80, 29, n. 13 and 14.
- 7 Cf. *JB*. 1, 197; 205; *PB*. 12, 13, 27–29; *TS*. 6, 6, 11, 5. Cf. also *AB*. 4, 3 and *ŚāṅkhB*. 17, 2 on the intertwining of the metres in the *Ṣoḍaśin Śāstra*.
- 8 Read *aṣṭākṣarenāṣṭau* for *aṣṭākṣare vāṣṭau*.
- 9 The interpretation is uncertain. For the connection between the *Gāyatrī* and the Seventenfold Stoma see *PB*. 5, 1, 15.
- 10 Cf. *PB*. 12, 13, 4–6 and 13–14.
- 11 Cf. *PB*. 12, 13, 4.
- 12 The *Ṣoḍaśin Śāstra* and the *Ṣoḍaśin Stotra* are executed at sunset. See *TS*. 6, 6, 11, 6; *ĀpŚS*. 14, 3, 1.
- 13 My translation is based on the emendation *yathā ha vai sūrmāyādhāyaivam* for *yathā vai sūrmāyādhāyaivam*. Cf. the notes of the editors (*Studies*, 265). The right moment for the *Ṣoḍaśin Stotra* is like a channel or pipe running between the oceans of day and night. Cf. *JB*. 1, 5.
- 14 For this equation cf. *ṢadvB*. 3, 3, 3; 3, 4, 2.
- 15 Cf. *PB*. 12, 13, 14; 19, 6, 3; *ṢadvB*. 3, 11, 5; *AB*. 4, 1; *ŚāṅkhB*. 17, 1; *TS*. 6, 6, 11, 3.
- 16 Read (with all the MSS) *pañcadaśa* instead of *ṣoḍaśa*.
- 17 Cf. *PB*. 2, 4, 2; 16, 2, 5.
- 18 Read (with all MSS) *vajraṣ* (or *vajrah*) *ṣoḍaśy aho āhus* (or *ahuh*) *ṣoḍaśa eva kārya iti pañcadaśo vai vajrah*. After *ṣoḍaśa* the gloss *pañcadaśa* has been added in all the MSS except *ya*. See also the *Studies* of the editors.
- 19 See *ŚB*. 8, 5, 1, 10, where the sun plays the role of *Indra*.
- 20 Cf. *PB*. 12, 13, 5, where *Prajāpati* instead of *Indra* performs this action. See also *JB*. 1, 203 (n. 69).
- 21 See Minard, *Trois Énigmes* I, 201.
- 22 Caland's translation "strebt. . . zu" has to be corrected. See Gonda, *ALB* 23 (1969), 22 [= *Sel. Stud.* II, 199] ("to station oneself").
- 23 Cf. *JB*. 1, 193.
- 24 For Caland's conjecture *idhryancy* see Wackernagel-Debrunner, *Altind. Gr.* II, 2, 154. Caland, *Over en uit het JB*, 22 conjectures *idryancy*, for which see Wackernagel III, 443. See also T. Gotō, "Alt. indisch *rāndhra*- und uridg. * *lend*?", *MSS* 44 (1985), 89, n. 15.
- 25 Caland, *Auswahl*, 80, n. 1: "Die Bedeutung dieses Satzes ist mir nicht klar". I follow the interpretation of T. Gotō, *MSS* 44 (1985), 81 "In dieser (mit einer Handbewegung angezeigten) Richtung sich bewegend waren die einen (. . .) aufgestellt, in dieser (. . .) Richtung die anderen".
- 26 Cf. *PB*. 12, 13, 27.
- 27 See the *Studies* of the editors and Gotō, o.c.
- 28 For *upasampad* (here causative) cf. *JB*. 1, 193. See also Caland, *Auswahl*, 80, n. 7.
- 30 This refers to the horse present at the *Ṣoḍaśin* ritual. See *JŚS*. 15; *PB*. 12, 13, 26; *ĀpŚS*. 14, 3, 3, and Caland, *Auswahl*, 80, n. 9.
- 31 Caland interprets *udanta* as the name of a people or country. The word also occurs elsewhere in this *Brāhmaṇa*. See e.g. *Auswahl*, 99, n. 6: "Sind die Udantas, zu welchen, wie es scheint, auch die Kurus und Pañcālas gerechnet werden, im allgemeinen: 'die Nördlichen'?" On the other hand Caland, o.c., 80, n. 10 observes: "Sind die Udantāḥ in Ait. br. VII.18.2 dieselben?" I prefer the latter interpretation. In the index of his *Auswahl* s.v. *Udanta* Caland remarks with reference to the present passage: "der Ursprung der Risse (?) in ihrem Lande". I do not think that the text refers to the *dārāḥ* ("fissures") occurring in the country of these *Udantas*. The *Asuras* were said to have hidden themselves in fissures in order to introduce the story of the horse which blows them out of every corner of the civilised world. If a wordplay plays a role in *udanta*, a connection with *ud-an* might be made: the snorting of the horse. For *udanta/udantya* "being beyond the border" see Bodewitz, *Surabhi, Sreekrishna Sarma Felic. Vol.*, Tirupati 1983, 186, n. 4. It is out of the question that the dispersed *Asuras* should be associated with Aryan 'northerners' like the Kurus. Falk, *Würfelspiel*, 125, n. 358 interprets the *Udantas* in *JB*. als "alle Völker ausserhalb des eigenen Gebiets".

- 32 Cf. *PB*. 12, 13, 31. See also Oertel, *Roots*, 70. Falk, *Würfelspiel*, 125, n. 385 has a different interpretation. See also 205, n. 95.
- 33 See *PB*. 12, 13, 22 and 24 with Caland's notes (on five *Pādas* of five syllables and nine syllables of liturgical 'interpolation').
- 34 See 97–104, n. 21.
- 35 This expression is not quite clear. Perhaps driving to the (four) great oceans is an act of exaggeration, when only a pitcher of water is required. Similarly one should not use eightsyllabic *Pādas*, if fivesyllabics are sufficient. Both the oceans and the *Anuṣṭubh* are associated with the number four. Instead of *kumbhyāsu* one expects *kumbhīsu*. See also Oertel, *Roots*, 31, who suggested to supply *apsu* with *kumbhyāsu*.
- 36 Cf. *PB*. 12, 13, 22.
- 37 On *atisvāra* see Caland's note on *PB*. 13, 12, 11.
- 38 Read (with Caland's transcript) *bhrātrvyabhājanam* for *bhrātrvyabhājinam*.
- 39 See Caland, *ZDMG* 72, 4 and his translation of *ĀpŚS*. 10, 22, 6 of *adhilodhakarnī*. For a criticism see Wackernagel-Debrunner, *Altind. Gr.* I, *Nachträge*, 141. Whether the ears grow downwards over the eyes, as Caland assumes, is doubtful on account of the meaning of *adhi*. In the present context excessiveness forms the *tertium comparationis* between the cow and the *Ṣoḍaśin*.
- 40 Read *adhirūḍha* instead of *adhirūḍham*. For *adhikarna* other texts have *adhirūdhakarna*.
- 41 Caland reads *na ha vai* for *saha vai* in his transcript.
- 42 I have changed the punctuation of the crit. ed.
- 43 Cf. *TS*. 6, 6, 11, 3.
- 44 For the verses containing the root *jan* and having relation to the production of the *Ṣoḍaśin* cf. *JB*. 3, 59; 3, 80.
- 45 *PB*. 12, 13, 7 and *ŚB*. 4, 5, 3, 4, also associate *hari* and *haras*.
- 46 For the connection of the *Yajamāna* with *Indra* see *ŚB*. 2, 1, 2, 11; 4, 5, 4, 8; 5, 1, 3, 4.
- 47 On the *praṣṭi* "a horse, not directly under the yoke, but connected loosely with the vehicle, either by straps to the other horse(s) or to the axle" see M. Sparreboom, *Chariots in the Veda*, Leiden 1985, 32, and 135–136 (on *upaniyuj* in connection with this horse). Cf. *JB*. 3, 314.
- 48 Cf. *JB*. 3, 59.
- 49 For parallels of this dative *anirmārgāya* see Oertel, *Roots*, 61 (= *JVS* 2, 141) and Lokesh Chandra, *JB*. II, 1–80, 53, n. 13.
- 50 Read *anakṣitāyai* instead of *anākṣitāyai*.
- 51 The argumentation seems to be that the sixteenth *Stotra* should become incorporated with the other fifteen in one rite, the *Ṣoḍaśin*. Otherwise the fifteen would have a sidehorse that is unyoked or they would miss one of the two eyes. Since the sixteenth *Stotra* is related with the fifteen, it should be taken together with them. Otherwise two related entities would exist side by side and variation would be lacking.
- 52 See 209–213, n. 6.
- 53 Cf. *AB*. 4, 1, 3; *PB*. 19, 6, 3. For the dative *aparāvāpāya* see Oertel, *Roots*, 108–109.
- 54 Instead of *nokthaḥ* Caland's transcript reads *nokthyah*. Perhaps *nokthye* should be read. Cf. *TS*. 6, 6, 11, 3–4 *nokthye grhṇīyād. prajā vai paśava ukthāni. yad ukthye grhṇīyāt prajāṃ paśūn asya nirdahet*.
- 55 A current equation. See n. 54 and cf. i.a. *AB*. 4, 1, 3; *ŚāṅkhB*. 28, 10; 29, 8; *TS*. 1, 2, 2, 2; 1, 8, 7, 2; *PB*. 4, 5, 18; 16, 10, 2; 19, 6, 3; *ṢadvB*. 3, 11, 5.
- 56 See n. 15.
- 57 Cf. 1, 82, n. 2.
- 58 Cf. *TS*. 6, 6, 11, 4 *atirātre paśukāmya grhṇīyād. vajro vai ṣoḍaśi. vajreṇaivāsmāi paśūn avarudhya rātriypariṣṭāc chamayati*. Keith' translation "having won cattle . . . he calms them later with (the *Sāstras* of) the night" does not convince. It is the fiery *Vajra* (i.e. the *Ṣoḍaśin*) that should be cooled by the night of the *Atirātra*. In the Jaiminiya version the identification of night and waters is not explicit, but should be assumed as a link in the argumentation. For this identification see author, *Ind. Taur.* 10 (1982), 45–54. Hoens, *Sānti*, 105 assumes that the dew of the night is the water which extinguishes the glow of the *Ṣoḍaśin*.

- 59 Here *brahman* seems to denote the magical formula (Caland: "Zauberwort"). Elsewhere the Brahman priest is associated with other connotations of the word *brahman*. See author, "The fourth priest (the Brahman) in Vedic ritual", *Selected Studies on Ritual in the Indian Religions. Essays to D.J. Hoens* [= Studies in the History of Religions. Suppl. to Numen, 45], Leiden 1983, 33–68.
- 60 Cf. PB. 12, 13, 1. Read with Caland (transcript) and the mentioned parallel *ekayā tanvātyaricyata* for *etanvātyaricyata*.
- 61 The Ṣoḍaśin is called *atirikta* ("additional, excessive") by PB. 6, 1, 5. Cf. also 67–69, n. 10. The *atirikta* theme (with different shades of meaning) dominates this section on the Ṣoḍaśin.
- 62 As appears from PB. 12, 13, 2 the punctuation of the crit. ed. is wrong. On the other hand *ya evaṃ veda* usually concludes a sentence.
- 63 RV. 8, 93, 31–33; SV. 1, 150; 2, 1140–1142; JS. 1, 2, 1, 4, 6–8. Cf. PB. 12, 13, 3.
- 64 Cf. PB. 12, 13, 4; AB. 4, 2, 2.
- 65 RV. 6, 42, 1; SV. 1, 352; 2, 790; JS. 1, 2, 3, 5, 1.
- 66 Our Brāhmaṇa reads *astṛtvā* and therefore makes Indra the subject of *vyanadat*. In PB. 12, 13, 4 and AB. 4, 2, 2 Vṛtra is the subject as in JB. 3, 80. It is only in the parallel of PB. that Vṛtra roars because he is not hit (*astṛtas*).
- 67 The context seems to require the negative particle *na* before *nānadam*, which is missing in the MSS. and in the crit. ed.
- 68 Cf. PB. 12, 13, 5–6.
- 69 Hotṛ, Maitrāvaruṇa, Brāhmaṇacchamsin, Acchāvāka, Potṛ, Neṣṭṛ, Āgnidhra.
- 70 Cf. PB. 12, 13, 8.
- 71 The main clause is missing. Its argumentation should agree with PB. 12, 13, 7 and deal with the verses which contain the word *hari*.
- 72 For the construction of *drś* + participle perf. pass. see Oertel, *SBAW* 1941, II/9, 100 (criticizing Caland's translation of this sentence).
- 73 Cf. PB. 12; 13, 10. See also PB. 9, 2, 3–4; 11, 5, 13–15; 18, 6, 18–19.
- 74 See Renou, *Index Védique* s.v. *salomatā* and Lokesh Chandra, *JB*, II, 1–80, 36, n. 6.
- 75 See PB. 12, 13, 11 (with Caland's notes) and JB. 3, 80. Read *akṛt* for *aktat*. On *akṛt* see Oertel, *Syntax*, 60.
- 76 Caland (*Auswahl*) observes: "Der eigentliche Sinn dieser Aussage des Apuditi ist mir nicht deutlich". Probably the 'analysis' or 'etymology' of Gaurivita is based on the v.l. Gaurivita, which is found elsewhere. Is the Nānada vīta ("wrapped") like a creeper around the Anuṣṭubh, the big one? Perhaps *gauri* stands for *gauravalli*. In this way a Gaurivita is mysteriously obtained by singing the Nānada. Instead of *atuṣṭuvan* (in Sandhi for *atuṣṭuvat*) Rau, *Surabhi. Felic. Vol. Sarma*, 142 suggests to read *atuṣṭuvam*. I do not follow him and assume only one first person construction, which ends with *iti* (not the *iti* that concludes Apuditi's words).
- 77 Cf. JB. 3, 17–18; 3, 80; PB. 12, 13, 10; 5, 7, 5; 11, 5, 15–16; 15, 9, 17; JB. 2, 424. It is chanted day after day (PB. 5, 7, 2). To-morrow is equated with progeny, cattle and heaven (JB. 2, 424). From the parallels of PB. it appears that the Gaurivita rather than the Ṣoḍaśin is connected with the day of tomorrow.
- 78 Cf. PB. 13, 1, 3; 13, 4, 13; 13, 5, 18; 19, 7, 6; TB. 1, 7, 5, 4.
- 79 Cf. PB. 12, 13, 13–14. For the equation see also TB. 2, 1, 5, 11.
- 80 Cf. PB. 12, 13, 18. The identification of Virāj and food is current.
- 81 Cf. PB. 12, 13, 20–21. For my interpretation of *antasthā*, which differs from Caland's, see *Surabhi, Sreekrishna Sarma Felic. Vol.* (Tirupati 1983), 186–188 (n. 4). Cf. 153–155, n. 21.
- 82 Cf. PB. 12, 13, 19. The Virāj verses are RV. 7, 31, 10–12; JS. 1, 2, 3, 2, 6; 4, 29, 7; SV. 1, 328; 2, 1143–45.
- 83 Cf. PB. 12, 13, 15–16.
- 84 RV. 1, 84, 3; JS. 3, 30, 22; SV. 2, 379.
- 85 Cf. PB. 12, 13, 22–23.
- 86 Cf. PB. 12, 13, 25.
- 87 Cf. PB. 12, 13, 26; JSS. 15; LSS. 3, 1, 9–11; DSS. 7, 1, 9–11.

- 88 On the difficult *sāmyekṣya* see Caland, *Auswahl*, 82, n. 5; Gaastra, JSS, ed., 22, n. 7; Wackernagel-Debrunner, *Altind. Gr.* II, 2, 132 and 836.
- 89 Cf. n. 27. See also Krick, *Feuergründung*, 305, n. 785.
- 90 Cf. PB. 12, 13, 32; JSS. 15; ApSS. 14, 2, 13. For the verse cf. ŠSS. 9, 5, 1. The other texts have a different form of the verse. See Gaastra's ed. of JSS. 22 and 28.
- 91 For the addition between brackets see JSS. 15.
- 92 Cf. JSS. 15; LSS. 3, 1, 21; VS. 8, 37; TB. 3, 7, 9, 7; ApSS. 14, 3, 5; ŠSS. 9, 6, 21.
- 93 The text of 1, 193 (n. 7) is identical. See further 1, 197.
- 94 Read with Frenz, *Verben*, 38 and with Caland's transcript *vṛñimahi* instead of *vṛñimahi*. Cf. also 1, 193.
- 95 Cf. 1, 198, n. 32.

IV. 1. (206–208)

- 1 Instead of *śiṛṣan* other terms are also used to denote this part of the Vajra: *śṛṅga*, *anika*, *mukha*. The Atirātra starts with an Anuṣṭubh. See AB. 4, 6, 1. On the Anuṣṭubh being the Vajra itself and the Anuṣṭubh as the head of the Pragātha in the Atirātra (*anuṣṭupśirāh*) see also PB. 9, 1, 1–2.
- 2 For Vajra = *vāc* cf. AB. 2, 21, 1; 4, 1, 4. The identification of Anuṣṭubh and *vāc* is very current. See also PB. 9, 1, 1 with Caland's note 4.
- 3 Cf. PB. 9, 1, 1.
- 4 The total number of syllables which the Pragātha contains, is divisible by 10 and consequently this "speech" is a Virāj. For *vāc* = *virāj* see also ŠB. 3, 5, 1, 34. The Virāj is also called the light among the metres (PB. 6, 3, 6; 10, 2, 2). Cf. PB. 9, 1, 1.
- 5 The first Stuti of the first round starts with *pāntam ā vo andhasaḥ*. Cf. 214, n. 1. The words *pāntam* and *andhas* are connected with day and night. See the beginning of 214. The present passage is less clear about this.
- 6 I conjecture *sulabho* for *sulambo*.
- 7 Read *avyavacchedāya* for *apyavacchedāya*. This dative occurs together with *saṃtaryai* in JB. 1, 85; 1, 315 and several times in AB. and ŠB. See also 209–213, n. 4 on the continuity of night and day. In the present passage the continuity of day and night (i.e. the evening *saṃdhi*) is meant. See further 214 n. 3.
- 8 Cf. AB. 4, 5, 2 *indras caiva chandāṃsi ca rātriṃ vahanti*. The night is the Atirātra.
- 9 Read *na yanti* for *nayanti*.
- 10 Read *triṣṭubhhyo* for *triṣṭubho*.
- 11 These sentences are also found at the end of 211 (n. 18). Read *āsvinenāsamheyam* for *āsvine nāsamheyam*. Cf. PB. 9, 1, 20–22.
- 12 For *abhipalā-i* see Oertel, *Tr. CAAS* 15, 172 and *JB*, I, 1–65, 61, n. 31. Caland's translation of PB. 9, 1, 20 "put them to flight" does not express the praeverbium *abhi*.
- 13 On *asamheyam* see Oertel, *Tr. CAAS* 15, 172; Renou, *Index Védique*, s.v.; Wackernagel-Debrunner, *Altind. Gr.* II, 2, 794; 800. See 148–152, n. 25.
- 14 Cf. PB. 9, 1, 23–26.
- 15 There are four Stotras in the three nocturnal rounds.
- 16 For this expression see Oertel, *BSOS* 8 (1935–37), 685–699. Cf. also 212 (n. 21) on the equation of Atirātra, Agniṣṭoma and year.
- 17 On the night (the fourth world) as the highest level in the cosmic classifications see Bodewitz, *Indol. Taur.* 10 (1982), 49, n. 26.
- 18 The crit. ed. reads *sarvagāyatro*, which does not make sense. On the basis of *sarvagā yajño* of the MSS. I read *sarvago yajño*.
- 19 Time is based on the alternation of night and day. See Bodewitz, *ZDMG Suppl.* 2 (1974), 292 ff.
- 20 Read (with Caland's MSS) *virā jāyante* for *virājayante*.
- 21 For 208 see Oertel, *Tr. CAAS* 15, 162–175.
- 22 Cf. PB. 9, 1, 3; AB. 4, 5, 3. Here Oertel incorrectly reads *paryāyaṃs* for *paryāyam*. In the next sentence his translation (o.c., 166) of *paryāyam* "rounding them up" is

not acceptable. See 153–155, n. 3 for a criticism of Caland's translation of PB. 9, 1, 3 ("encircling them on all sides"). The basic idea is not rounding up, but doing something in several rounds.

23 Cf. PB. 9, 1, 4–5; 9, 1, 16 and 19; AB. 4, 5, 4; 4, 6, 4–6; ŚāṅkhB. 17, 8.

24 On *punarabhighātam* see Oertel, *Roots*, 111–112.

IV. 2. (209–213)

- 1 Cf. AB. 4, 5, 5.
- 2 Cf. AB. 4, 6, 11.
- 3 I.e. the Śāstra, the recitation corresponding to the Stotra.
- 4 Here *samārambha* does not mean "undertaking", if I am right. Cf. 206–208, n. 7.
- 5 Of course *paridhi* does not refer to the ritual enclosing sticks, as Oertel seems to assume.
- 6 Rau, *Fel. Vol. Sreekrishna Sarma*, 142 suggests to read *vraja* instead of *vajra* here and in some other JB. passages. I am not completely convinced of the correctness of this emendation, since the identification of Vajra and Uṣṇih (here) as well as of Vajra and Śoḍaśin (1, 201) has many parallels. Moreover 3, 172, adduced by Rau, speaks against his emendation, because *udyata* refers to *vajra* rather than to *vraja* (*tāv etau vajrāv udyatāv antatas tiṣṭhataḥ paśūnām guptyai paśūnām aparāvāpāya. nāsya vittam paropyate ya evaṃ veda.*)
- 7 Cf. PB. 8, 5, 2.
- 8 Oertel reads *anaparopāya* and *aparopyate* and suggests derivation from *rup* (= *lup*). The readings of the crit. ed. *aparāvāpāya* and *paropyate* are correct. See Caland *WZKM* 28, 65. Cf. 1, 201; 3, 92; 3, 172.
- 9 For the topic of the races of the gods see Lévi, *Doctrine*, 72. See also 1, 106 and 108. Sometimes more than one race should bring the decision (e.g. "the best of four" in 1, 106), sometimes one race (108). For the present passage cf. JB. 1, 213; PB. 9, 1, 35–37; AB. 4, 7–8.
- 10 *tāv aśvināṁ aśvī aśviyam atyakurutām* is unclear and may be corrupt. Caland, *WZKM*, 28, 65 suggests to read *āśvaśyam* ("Rossenschnelligkeit"). The Maruts are called *āśvaśva*.
- 11 Caland, o.c., 65 conjectures *nānādevatyāsu* (sc. *ṛkṣu*) for *nānā devatyāsu*.
- 12 Caland, o.c., 65 proposes to read *rātrer anu* instead of *ratnair anu*. However, this does not make sense in the context.
- 13 Oertel translates *sampad* with "success", but the explanation of this special *ratna* of Prajāpati as an Anuṣṭubh then becomes unclear. The Anuṣṭubh is correlated with Prajāpati. See PB. 4, 8, 9; 4, 9, 7; TB. 3, 3, 2, 1; AB. 3, 13 and Bodewitz, *Fel. Vol. Hoens*, 33 ff. (on the Anuṣṭubh as the fourth metre connected with totality and with Prajāpati).
- 14 The association of Agni with the Gāyatrī is very current.
- 15 Cf. e.g. 1, 68–69.
- 16 On the use of the Anuṣṭubh see PB. 9, 1, 1.
- 17 The Jagatī is connected with the Vaiśya (AB. 1, 28; TB. 1, 1, 9, 7), who is again related to the Viśve Devas (TB. 2, 7, 2, 2; ŚB. 2, 4, 3, 6; 3, 9, 1, 16; 5, 5, 1, 10; 10, 4, 1, 9).
- 18 Cf. PB. 9, 1, 20–22. See also 206–208, n. 11. On *asamheyam* see 206–208, n. 13.
- 19 Caland, o.c., 65 changes *nṛhrtya* into *nirhatya*.
- 20 Cf. 97–104, n. 6 on the threefold Vajra. Here Trivṛt refers to the Stoma of the Samdhi. See 230–231.
- 21 Cf. JB. 1, 206; PB. 9, 1, 23–26.
- 22 Cf. JB. 1, 210.
- 23 See Oertel, o.c., 174 on the secondary combination of the two different passages, which results in the strange situation that Uṣas partakes in the contest about her own dowry.
- 24 The plural *ujjitayāḥ* seems to indicate that more than one race was held. Cf. 1, 106 *sa ya evaṃ devānām ujjiṭir veda.* . . . On the other hand the formulation *ta ājīm āyan*,

- agneḥ prathamam ratha āsīd athośaso 'thāśvinoḥ points to a single race. See also n. 9.
- 25 Oertel translates *adhyūhati* with "places on" and *adhitiṣṭhati* with "mounts". For *adhyūh* cf. 1, 79 (35.17) *drōṇakalaśam adhyūhet 'idam aham amuṁ viśy adhyūhāmi*', where likewise superiority and authority are expressed. Cf. also the riddle of RV. 10, 117, 8 about the four-footed who comes to obey the call of the two-footed.
- 26 The link between night and day evidently forms the link between the upper and the nether world. Parjanya procures the rain from yonder world and gives it to the earth.

IV. 3. 1. (214)

- 1 RV. 8, 92, 1–3; SV. 1, 155; 2, 63–65; JS. 1, 2, 1, 5, 1; 3, 7, 1–3 [UG 5, 1, based upon JĀ 66, 1–3] (first round, first Stuti).
- 2 Cf. PB. 9, 1, 7, where *andhas* (interpreted as darkness) is connected with the night. I have changed the text with the help of PB. Cf., however, 116–124, n. 4, where *andhas* and day are equated.
- 3 Here *samārambha* does not refer to undertaking something, as in the parallel PB. 9, 1, 7 the verb *ārabh* (. . . *ahnaiva tad rātrim ārabhante*) seems to do. See also 116–124, n. 5 and 209–213, n. 4. Is the Jaiminiya version an adaptation? For the idea of continuity and coherence see also 206.
- 4 Vitahavya, the son of Śreyas, according to PB. 9, 1, 9.
- 5 According to Caland the present participle *caran* in this passage and its parallels should have the function of a finite verb. Oertel, *Syntax*, 18–21 convincingly shows that this is a proleptic subject nominative. Cf. 1, 147.
- 6 The crit. ed. reads *okāya*. See, however, Caland's *Auswahl*. Actually the finale is *ō kāh* (Staal, *Agni*, I, 664).

IV. 3. 2. (215)

- 1 RV. 7, 31, 1–3; SV. 1, 156; 2, 66–68; JS. 1, 2, 1, 5, 2; 3, 7, 4–6 [UG 5, 2 based upon JĀ 66, 4–6] (first round, second Stuti).
- 2 Cf. JB. 1, 1–65, 27, n. 15; JB. 1, 156 (Caland, *Auswahl*, 56); 1, 288 (*Auswahl*, 114); 3, 16; 3, 295. For further parallels see Ghosh, *Fragments*, 53. Mostly the third pressing is called sucked out.
- 3 Read . . . *dadhati/ aivainām etena pyāyayanti* for *dadhaty eval enām etenāpyāyayanti*. See Caland's transcript and the *Studies* of the editors (where is referred to Whitney's MSS).
- 4 I have no parallels for this ellipse. Actually the Śāktya and the Gaurivita are regarded as identical (see Caland's note on PB. 9, 2, 2). Śāktya is a patronymic of Gauriviti (Macdonell-Keith, *Vedic Index*).
- 5 Cf. 192–205, n. 77.
- 6 Cf. PB. 9, 2, 4.
- 7 Cf. 121–124, n. 18.
- 8 Cf. ŚB. 2, 2, 1, 6; 4, 3, 4, 25; ŚāṅkhB. 25, 13.

IV. 3. 3. (216)

- 1 RV. 8, 2, 16–18; SV. 1, 157; 2, 69–71; JS. 1, 2, 1, 5, 3; 3, 7, 7–9 [UG 5, 3 based upon JĀ 66, 7–9] (first round, third Stuti). Read *tad* for *tvad* with Caland's transcript.
- 2 See 214 (n. 5) and cf. JB. 1, 147.
- 3 Actually *rantāyā* is the finale based on the last two syllables of *jarante*. The root *ram* ("to rest" rather than "to be pleased" as Caland assumes) has been associated with this *rantāyā*.
- 4 On *leleva vai rātrī* (and JB. 3, 45 *leleva vā antarikṣam*) see Oertel, *Roots*, 73 and J. Narten, *Die Sprache* 27/1 (1981), 7–9; 18.
- 5 RV. 8, 92, 19–21; SV. 1, 158; 2, 72–74; JS. 1, 2, 1, 5, 4; 3, 7, 10–12 [UG 5, 4, based upon JĀ 66, 10–12] (first round, fourth Stuti).

IV. 3. 4. (217)

- 1 1 Cf. 97–104, n. 51.
- 2 For *punarnitunna* cf. *anutunna* and *anutoda* (PB. 8, 9, 13) which Caland (probably for etymological reasons) interprets as the German musical term “Nachschlag”. He translates it with “repeated push” (instead of the technical term “note of complement”). Actually this is one of the ornaments which consists of trills and I doubt whether “Nachschlag” and *anutoda* refer to the same. In his *Auswahl* Caland observes that the first or the second Pāda of the Śrautakakṣasāmans are repeated. On the other hand the *anutoda* of PB. 12, 9, 17 consists of the repetition of one syllable. In the present passage *punarnitunna* does not only denote “repeated”, but also “repeatedly pierced” in connection with the sap which has to be obtained for the nocturnal sacrifice. It is like hammering a coconut in order to pierce it and obtain its milk. Cf. also PB. 13, 7, 10. See Staal, *Agni* I, 666, where the Prastāva of every verse is repeated in the Udgītha.
- 3 Cf. the end of 155, 223 and 228.

IV. 3. 5. (218–219)

- 1 RV. 8, 17, 11–13; SV. 1, 159; 2, 75–77; JS. 1, 2, 1, 5, 5; 3, 8, 1–3 [UG 6, 1 based upon JĀ 67, 1–3] (second round, first Stuti).
- 2 The punctuation of the crit. ed. is wrong. Read *'yam nu te paro yajña iti* . . . instead of *yan nute. paro yajña iti* (see also Caland's transcript).
- 3 Read with Gotō, *I. Präsenksklasse*, 125, n. 139 *vikṣubhṇuyur* for *vikṣubhṇuyur*.
- 4 The Sāmans of the first two Prṣṭha Stotras are the Rathantara and the Brhat (first) and the Vāmadevya (second). For the equation of these Sāmans with the tripartite universe cf. 229 (beginning).

IV. 3. 6. (220–221)

- 1 RV. 8, 81, 1–3; SV. 1, 167; 2, 78–80; JS. 1, 2, 1, 6, 3; 3, 8, 4–6. [UG 6.2, based upon JĀ 67, 4–6] (second round, second Stuti).
- 2 For this extensive story, which has a very short parallel in the treatment of the Akūpāra chant of PB. 9, 2, 13–14, see Oertel, *JAOS* 18 (1897), 26–31 (with references to older literature on the story which is found in RV. 8, 81); Ghosh, *Fragments*, 57–60; Rau, *AS* 20 (1966), 87–88; *German Scholars* I, 219–220. For further literature on the relevant Rgvedic hymn (and its relation with later texts) see Gonda, *Vedic Literature*, 145 (i.a. Gonda, “The so-called secular . . . hymns”, *Orientalia Neerlandica*, Leiden 1948, 328–330 [= *Sel. St.* 3. 377–379]).
- 3 Read with Rau *tilakā vāruśchavir vāpy āsa* instead of *tilakā vā ruchvāsāpyāsa* (crit. ed.) or . . . *duṣṭatvacā* (conj. Oertel). For *tilakā* as an adjective there are no parallels.
- 4 Read with Rau *avidant* for *avidant*.
- 5 RV. 8, 91, 1.
- 6 RV. 8, 91, 2.
- 7 RV. 8, 91, 3. The interpretation is uncertain. Oertel translates “We do not desire to perceive thee(?), we do not understand thee” and he interprets *cana* . . . *cana* as two negations. In Geldner's translation (“Wir möchten dich zwar nicht verstehen und doch missverstehen wir dich nicht”) the second *cana* together with *na* seems to produce a double negation. Rau tries to solve the problem by assuming a question: “Don't we want to become acquainted with you and in spite of this do we not fail you?”. In the context of the Brāhmaṇa this may sound acceptable, but I miss parallels for *cana* introducing questions which expect a positive answer. Oldenberg, *Noten*, thinks that Apālā does not recognize Indra. He does not attribute a negative force to the first *cana*. I have some doubts. In the original Akhyāna the girl Apālā definitely seems to be aware of the identity of Indra. Perhaps she tries to negate her own feelings aroused by the Soma pressed out in her own mouth. She is disappointed

because Indra does not take notice of her. Caland, “Emendationen”, 76 misunderstood the passage, read *anādriyamāṇam evaitam abravīt* and translated: “Als er nicht darauf achtete, sagte sie zu ihm”.

- 8 Rau reads *purā mā sarcarcāpālā* (= *sā rcā-rcā-apālā*) instead of *purā mā sarvayarcayāpālā*. The text of the crit. ed., however, is also found in the ŚāṭyB. and therefore can be retained.
- 9 RV. 8, 91, 3 c–d. These words are spoken by Apālā.
- 10 RV. 8, 91, 5.
- 11 RV. 8, 91, 6 d.
- 12 See Oertel, *Stud. z. vgl. Lit. Gesch.* (ed. M. Koch) 8 (1908), 115–116 (“Heilung durch durchziehen und durchkriechen”); Krick, *Feuergründung*, 70, n. 170.
- 13 An unknown animal. According to Raghu Vira & Lokesh Chandra, *Studies*, 267 a “common striped skink”. They interpret the other two animals as “monitor” and “garden lizard”.
- 14 RV. 8, 91, 7.

IV. 3. 7. (222)

- 1 RV. 8, 45, 22–24; SV. 1, 161; 2, 81–83; JS. 1, 2, 1, 5, 7; 3, 8, 7–9. [UG 6.3, based upon JĀ 67, 7–9] (second round, third Stuti).

IV. 3. 8. (223)

- 1 RV. 8, 2, 1–3; SV. 1, 124; 2, 84–86; JS. 1, 2, 1, 1, 10; 3, 8, 10–12. [UG 6.4, based upon JĀ 67, 10–12] (second round, fourth Stuti).
- 2 Cf. JB. 3, 251; PB. 19, 4, 10.
- 3 Weber-Brosamer, *Annam*, 22, n. 44 is wrong in criticizing Caland's interpretation of *anāśyānnasya*. For the syntax of this sentence see Oertel, *KZ* 67 (1942), 146–153.
- 4 Cf. the end of 155 and of 217.

IV. 3. 9. (224–225)

- 1 RV. 3, 51, 10–12; SV. 1, 165; 2, 87–89; JS. 1, 2, 1, 6, 1; 3, 9, 1–3. [UG 7.1, based upon JĀ 68, 1–3] (third round, first Stuti).
- 2 Cf. 215, n. 2.
- 3 Cf. PB. 9, 1, 17.
- 4 Cf. PB. 13, 11, 18.
- 5 The meaning of this distinction escapes me.

IV. 3. 10. (226)

- 1 For the syntactical construction see Oertel, *Syntax*, 27, who is right in reading *uthāya yānta āyurjānās*. Caland reads *uthāyāyanta* and makes the Kāṇvāyanas return (to the place of sacrifice?). This does not suit the situation, in which *āyurjānāḥ* (cf. *yoge* in the quoted verse) refers to the activity following on the sacrificial session. Such an activity mostly implies cattle-raids.
- 2 The text (*te hodgūthā iti kimudvatya* . . .) seems to be corrupt.
- 3 Oertel, o.c., 27 suggests to read *aśanāyanta* for (a) *śayānam* on account of the parallel PB. 9, 2, 19.
- 4 See Caland, o.c., 89, n. 3: “Steckt etwa eine Form van *dhanvan* (Wüste) darin, oder der Name einer Lokalität?”. According to PB. 9, 2, 19 they find the gourds in the wilderness (*araṇye*).
- 5 Caland, who did not see that the Kāṇvāyanas were engaged in a cattle-raid (this at least was their aim), translates “hervortreten lassen”.
- 6 RV. 1, 5, 1–3; SV. 1, 164; 2, 90–92; JS. 1, 2, 1, 5, 10; 3, 9, 4–6 [UG 7.2, based upon JĀ. 68, 4–6] (third round, second Stuti).

IV. 3. 11. (227)

- 1 Cf. PB. 9, 2, 20. Our Brāhmaṇa does not quote the beginning of the first verse.
- 2 This is the second verse of this chant which is sung on RV. 1, 30, 7–9; SV. 1, 163; 2, 93–95 (93, 95, 94); JS. 1, 2, 1, 5, 9; 3, 9, 7–9 [UG 7.3, based upon JĀ 68, 7–9] (third round, third Stuti, here beginning with the second verse).

IV. 3. 12. (228)

- 1 Here *hava* does not mean “offering”, as Oertel assumes.
- 2 RV. 10, 38, 5.
- 3 RV. 8, 13, 1–3; SV. 1, 381; 2, 96–98; JS. 1, 2, 4, 5, 1; 3, 9, 10–12 [UG 7.4, based upon JĀ 68, 10–12] (third round, fourth Stuti).
- 4 “Luśa’s hymn is the same as that which Kutsa used, but adapted to the *sāman*-chant; cf. Bibl. Indica ed. of the SV., vol. 1, p. 783 II” (Oertel, o.c., 31–32). In the Jaiminiya *gāna* these words are not to be found.
- 5 See 217, n. 1.
- 6 Oertel, o.c., 33 translates: “It is a . . . invitation-*sāman*”. For our interpretation see Staal, *Agni* I, 667 (bottom); 673; 679 (“The last four syllables of these three verses (RV. 8, 13, 1–3) (.) are repeated among the mantras of the twenty-eighth śastra, recited by the *acchāvāka*”).

IV. 4. (229)

- 1 For the identification of the Vāmadevya and the intermediate world cf. TB. 1, 1, 8, 2; 2, 1, 5, 7; PB. 15, 12, 5. See also JB. 1, 219.
- 2 For my interpretation of *prāṇa* and *udāna* see JB. I, 1–65, 47, n. 9 and 186, n. 3. It is clear at least that *udāna* stands for *apāna* in the triad. The fact that *vyāna* is personified as the son of *udāna* (i.e. as the result of inhalation) and as the father of *apāna* (i.e. in this case as the producer of wind, of flatus ventris) in other passages, shows that *udāna* cannot be exhalation. See also my paper on the *prāṇas* in *ALB. Golden Jubilee Vol.* (Madras 1986), 326–348.
- 3 Cf. PB. 4, 8, 15; 11, 4, 7; ŚB. 13, 3, 3, 4. According to ŚB. 5, 1, 3, 12 the Vāmadevya is procreative (*prajanana*).
- 4 Cf. PB. 9, 1, 28.
- 5 Cf. PB. 11, 11, 9; AB. 4, 11; ŚāṅkhB. 3, 5; ŚB. 1, 3, 5, 5; JUB. 1, 1, 8. According to PB. 5, 1, 9 and TB. 2, 7, 3, 3 the Gāyatri is *brahmavarcasam*. The first position of the metre corresponds with the first position of the Brahmin class.
- 6 Probably slaves (see Caland’s note 1 on PB. 8, 10, 5).
- 7 Cf. PB. 8, 10, 6 (with Caland’s note on his translation); 13, 6, 4; 16, 11, 7; 19, 3, 4; 20, 4, 3.
- 8 Cf. PB. 8, 10, 3–4.
- 9 Cf. PB. 8, 10, 7–8; AB. 1, 5. The equation of Virāj and food is very current.
- 10 There is no exact parallel. Cf., however, ŚaṅkhB. 2, 3 (*pādāv anuṣṭubh*) and PB. 8, 7, 2; ŚB. 1, 3, 2, 16 (*iyaṃ vā anuṣṭubh*). The four *pādas* are the fourfold *pratiṣṭhā* of an animal. Moreover in the fourfold division of man (cosmic man) the fourth and lowest part forms the *pratiṣṭhā* (belonging to the Śūdras).
- 11 The sacrifice is fivefold according to PB. 6, 7, 12 (see Caland’s note 2); ŚB. 1, 5, 2, 16; TB. 1, 3, 3, 1; AB. 1, 5; 3, 23; 5, 4; 5, 18; 5, 19; ŚāṅkhB. 1, 3; 1, 4; 2, 1; 13, 2. For several explanations of this fivefoldness see Thite, *Sacrifice*, 267–268. Probably the five sorts of sacrifices are meant (cf. the five sorts of *paśavaḥ* mentioned in the same passages). Therefore I reject Thite’s connection with man consisting of five parts. These five sorts of sacrifices are Agnihotra, Darśapūrṇamāsau, Cāturmāsyaṇi, Paśu and Soma. See AA. 2, 3, 3, and TB. 2, 3, 6, 1–3.
- 12 The Triṣṭubh, the second metre, is connected with the second class, the Kṣatriyas, and with Indra. See e.g. JB. 1, 68, where also *vīrya* is mentioned.

- 13 This rather current equation (see e.g. AB. 1, 5) is based on the association of the third metre with the third class, the Vaiśyas.
- 14 Read *brhatīm* for *brhatī* (as suggested by Caland in his transcript).

IV. 5. (230–232)

- 1 I read *arhata iti* for *aharta iti*. See the correct reading at the end of 1, 230. Here *arhata* stands for *arhataḥ* (dual). See Gotō, *I. Präsenksklasse*, 105 f.
- 2 Cf. PB. 2, 15, 3; 3, 6, 3; 6, 2, 2; 9, 3, 4; 9, 8, 15.
- 3 Cf. AB. 4, 28; PB. 7, 6, 17. The Rathantara is equated with the earth just as *vāc* and Agni. Therefore *vāc* and Rathantara are associated.
- 4 Hereby the Sandhi of the Atirātra becomes equal to the Bahiṣpavamāna.
- 5 For *parastād* read *purastād*. On the single Hiṃ-sound at the Bahiṣpavamāna and the singing without repetition see PB. 6, 8, 15.
- 6 There seems to be no parallel for the equation of Prajāpati and the Rathantara. Cf., however, PB. 7, 7, 16 *prajananaṃ vai rathantaram*.
- 7 Of course one should read *anāyatanau* instead of *āyatanau* (in accordance with Caland’s transcript). The three rounds correspond to the three tercets. Two rounds would miss their own Hiṃ, if only one Hiṃ should be pronounced in the Sandhi.
- 8 Read (with Caland’s transcript) *adya* for *anya*.
- 9 *ubhayatojyotiṣā* should be read as a compound.
- 10 Cf. JB. 1, 68.
- 11 Cf. PB. 15, 10, 6; TB. 3, 9, 4, 6; GB. 2, 5, 3.
- 12 See 229, n. 5. For the association with *tejas* as well as with *brahmavarcasam* cf. AB. 1, 5; 1, 28; ŚāṅkhB. 17, 2; 17, 9; PB. 15, 1, 8; GB. 2, 5, 5. Mostly *tejas* and *brahmavarcasam* are both associated with the Brahmin class. Here, however, we also need a connection with the Kṣatriyas, which may depend on the equation of *tejas* and *gāyatrī*.
- 13 Read with Caland’s transcript *prāṇo* instead of *prāṇau*. The equation with *prāṇa* is very current.

V. 1. (233–244)

- 1 Cf. 1, 66. The Addenda start with the same subject as the opening of the Jyotiṣoma section.
- 2 A very current equation; cf. e.g. ŚāṅkhB. 9, 6; 12, 3; TB. 1, 6, 3, 4; 1, 8, 2, 2; PB. 4, 8, 4.
- 3 Cf. 245–250, n. 19.
- 4 Cf. ŚaṅkhB. 1, 6, 1.
- 5 Instead of *puruṣo* and *puruṣān* we should read *paruṣo* and *paruṣān* with Caland, *Auswahl* and Hoffmann, *Die Sprache* 20 (1974), 22 [= *Aufsätze zur Indoiranistik* I, 334]. Caland translates by “schmutzig”, Hoffmann by “struppig, rauh”.
- 6 Read *nāptvā* for *nāptvā* (see Caland, *Auswahl*).
- 7 Probably this situation refers to heaven. Asita is able to move freely from earth to heaven and back. See JB. 3, 269–270 (*Auswahl*, 291–293); PB. 14, 11, 19. His extraordinary way of moving is also famous in post-Vedic literature (e.g. Buddhacarita, first canto). For his contacts with deceased see E.W. Hopkins, *Epic Mythology*, 188 (he recites the epic to the Pitṛs).
- 8 Read *patho* for *pathyo* (see Caland, *Auswahl*).
- 9 Caland translates: “kommt nicht von ihm in (jene) Welt”. I take *asya* with *lokasya*.
- 10 This *śloka* is not found in Horsch, *Gāthā und Śloka*.
- 11 For the s-Aorist *atasi* (from *tan*) see Narten, *Sigmatische Aoriste*, 33 and 127.
- 12 I have followed Caland’s interpretation of *sa heṣṭvā* (absolute of *iṣ*), since the king did do return from a sacrifice (*yaj*, *iṣtvā*) and was not the Yajamāna of the sacrifice which he had to leave during a while. I do not think that the interpretation “He returned (to him) after the sacrifice was over” is possible.

- 13 Here we have one of the few cases in the Brāhmaṇas, that a king acts as a priest. On this subject see Macdonell-Keith, *Vedic Index*, 260–264. For the king-priest in the Rgvedasamhitā see H.-P. Schmidt, *Brhaspati und Indra*, Wiesbaden 1968, 162. The difference between Kṣatriyas and Brahmins is quite clear in the Brāhmaṇas and the case of Hṛtsvāśaya forms an exception. See also JB. 2, 55–56 (*Auswahl*, 138–139), where Hṛtsvāśaya wants to become initiated for a yearlong Sattra, which might make him from a Rājanyabandhu to a Brahmin. He is taught about this by Somaśuśma Sātyayajñi, his guru, who is criticised by his pupil in the present passage. In the *vaṃśa*-list of JUB. 3, 40, 2 Hṛtsvāśaya is explicitly called king of Mahāvṛṣas and Somaśuśma's pupil.
- 14 See "The sacrifice is set up from man, it is established in man" above. This forms the inducement for introducing the story about the king and the sacrifice.
- 15 Mostly the Vāmadevya is associated with cattle rather than with the sacrificer, but cf. AB. 3, 46 *idaṃ va vāmadevyaṃ yajamānaloko* . . .
- 16 I do not know any direct association of Rathantara and cattle, but through its homology with the earth and with Agni this Sāman might be connected with cattle.
- 17 For parallels of this ellipse see *Auswahl*, 92, n. 6. Cf. 280–290, n. 39.
- 18 In the margin of his transcript Caland takes together these numbers as denoting 1120 and he suggests that this might be the total number of syllables in the Agniṣṭoma. One should, however, note the use of *iti* after *sahasram*, which implies that an enumeration is meant here. See Oertel, *Syntax*, 11 on the 'comprehensive' *iti*. The Brāhmaṇa wants to state that all speech and all numerable entities ultimately are based on the number ten, on the Virāj. Therefore the 190 Stotra verses of the Agniṣṭoma ultimately can be reduced to the Virāj, since the number can be divided by ten. However, the number 190 is not a completely successful number in the terms of gambling. The Brāhmaṇa tries to solve this problem in the passage that follows.
- 19 Instead of *navatiṣṭaṃ hy evaiṣo 'gniṣṭomaḥ/ saṃskṛtastotriyā bhavanti* I read *navatiṣṭaṃ hy evaiṣo 'gniṣṭomaḥ saṃstuto* (cf. Caland's transcript) *bhavati*. The change of *bhavati* to *bhavanti* is easily explainable since the plural *stotriyāḥ* directly precedes. In their "Studies" the editors mention the reading of Whitney's MSS *saṃstuta-stotriyā* (without v.l.), and observe "but our text seems to be better". See, however, PB. 6, 3, 6 . . . *virājāṃ saṃstutaḥ sampadyate* and Caland's note on this place, in which *saṃstutaḥ* is read in JB. 1, 235. Cf. also JB. 1, 66 *atho yat yajñas saṃstuto virājāṃ abhisampadyate* . . .
- 20 The number 180 can be divided by 4. On the principles of Vedic dicing see H. Lüders, *Abh. Göttingen*, 9/2 (1907), 1. ff. [= *Phil. Ind.*, Göttingen 1940, 106 ff.; espec. 156 ff.]; Caland, *ZDMG* 62 (1908), 123–128; Heesterman, *Consecration*, 143 ff. (with further literature); H. Falk, *Bruderschaft und Würfelspiel*, Freiburg 1966.
- 21 For *kṛtāṃ idaṃ daśakṛtāṃ sat* I read *kṛtāṃ id u daśa kṛtāṃ sat* (in agreement with Caland's transcript). The perfectness of the number ten was shown above by the Brāhmaṇa. For the meaning of *kṛta* see Lüders, *Phil. Ind.*, 169. For a criticism of Falk's interpretation, *Würfelspiel*, 124 see my paper "Virāj and kṛta in Sāmavedic ritualistic arithmetics", *ABORI* 68 (1987), 207–214.
- 22 On the function of the *ayas* see Lüders, *Phil. Ind.*, 142 ff., for the meaning of the term see Heesterman, o.c., 145, n. 26. One might represent the opinion of the Kurus as denoting that a bronze medal is still a medal although it is not a gold one. There is no *iti* indicating the end of the quotation.
- 23 Cf. PB. 16, 16, 3 *kṛtastomo vā eṣa*. Read *kṛtastomas* for *kṛtas stomas*.
- 24 Lüders, *Phil. Ind.*, 153, n. 1: "*udbhīd* ist ein Spieldruck, der 'siegen, gewinnen' bedeuten muss". See further Caland's translation with notes of PB. 16, 16, 1–3, where *ud-bhīd* is interpreted as "to get a-top" and his translation of ApSS. 18, 19, 5 "Der König ist obenaufgekommen (note: "*udbhinnam* ist beinahe mit *jītam* gleichwertig"). See also Oertel, "On some genitival constructions in Vedic prose", *NIA* 2 (1939–40), 649–657 (espec. 649–50). Heesterman, o.c., 154 is inclined to connect the technical term *udbhīd* of the game of dice with ideas about bursting forth and birth, which remains hypothetical. In the game of dice at least *ud-bhīd* seems to be connected with the idea of issue and success, which is forced with the action called

- Kṛta*. See also Falk, *Bruderschaft und Würfelspiel*, 170.
- 25 On this early teacher see Macdonell-Keith, *Vedic Index*. He figures in the list of teachers (*vaṃśa*) of Śāṅkhā. 15 before Uddālaka, a position which may be influenced by the fact that he belongs to the Rgvedic tradition.
- 26 The combination of the interrogative participle *api* and the emphatic participle *nūnam* (which in the Rgvedasamhitā may also be used in questions) produces irony.
- 27 I read (with the MSS *la* and *va*) *akṣaryam* for *akṣayam*.
- 28 On *ā* connecting numerals see Caland, *Over en uit*, 24 who also reads *ā* after *catvāriṃśatāny*.
- 29 The discussion between Kahoḷa and the Brāhmaṇa is based on some misunderstandings. The two additional verses are obtained by dividing the total number of verses by four (in order to win the Kṛta). This has no connection with the Virāj. Still these two verses are called the tits of the Virāj. The *sampad* ("numeral equalization") of the Virāj is reached by dividing a number by ten. If the total number of verses (190) is divided by ten, then there is no twofold remainder. If the total number of syllables (5472) is divided by ten, then indeed the remainder is two, but these are no Stotra verses. This sort of inconsistencies is exceptional in the Brāhmaṇas. The cause of the confusion may be found in PB. 20, 1, 5: "When all (the stotra-verses) are summed up, two exceed the virāj. This is a virāj with (two) milking breasts" (tr. Caland; see also his note "To the number of verses of the normal agniṣṭoma are to be added of the three Uktha-lauds (. . .) 63 verses, of the twelve night-rounds (. . .) 180, and of the sandhistotra 9. In all: 190 + 63 + 180 + 9 = 442; two more than 440, a number divisible by ten (the virāj)"). Evidently the total number of verses of the Agniṣṭoma and the total number of verses of three ectypes of the Jyotiṣṭoma (namely Agniṣṭoma, Ukthya and Atirātra) have been confused by JB (a Brāhmaṇa in which four ectypes are treated!). Our Brāhmaṇa makes the impression of being less original than PB. in this respect.
- 30 5472 divided by 4 = 1368 (without a remainder, i.e. a Kṛta).
- 31 12 divided by 4 = 3.
- 32 12 + 12 divided by 4 = 6.
- 33 Instead of *ayaṃ ha* (MSS. *ayamaham; ayamayaṃ ham*) I read *ayamayaṃ ha* (a suggestion made by Caland in one of his loose sheets of notes belonging to the transcript). Cf. n. 21 for *daśa* being the Kṛta because it is *kṛta* ("perfect", see the opening of JB. 1, 235 *etad dha vai paramaṃ vācaḥ krāntaṃ yad daśa*: there is nothing higher than ten).
- 34 The origin of a rite is usually connected with cosmogony. Cf. *Daily evening and morning*, 14 ff. (espec. 19 n. 1). For the origin of the name of the Agniṣṭoma cf. JB. 1, 66–69.
- 35 According to Caland, *Auswahl*, 94, n. 7 (see also Weber-Brosamer, *Annam*, 114, n. 269) the *agniṣṭomasampad* (on this term see also JB. 2, 50) would be the equalization of this rite with the Virāj. However, this does not explain Agni's action and its result. The Agniṣṭoma is equalized with the waters itself, i.e. with the primeval world. Just as in the normal cosmogonies a division between upper world and nether world is produced, here Agni makes a separation. The aim of his division clearly is: *divide et impera*. The waters, primeval world, the Agniṣṭoma are divided in an upper part, a middle part and a lower part. Corresponding to the Out-of-doors Pavamānalaud (the first Stotra and the only ninefold one) and the Agniṣṭoma (the last Stotra and the only twenty-one-fold one) the waters below the earth and the waters above heaven were produced. Since an ordinary Agniṣṭoma requires hundred and ninety verses twenty-one out-of-doors lauds are sung to compensate the required number of nine Agniṣṭoma lauds. Thus the waters above the cosmos are equal to the waters below. See author, "The waters in Vedic cosmic classifications", *Ind. Taur.* 10 (1982), 45 ff. Everything between these waters was eaten as Agni's food (i.e. the Stotras 2–11 became his food). Then Agni makes the *sampad* of the Agniṣṭoma with the Virāj by adding the last of the 21 verses of the Agniṣṭoma laud (i.e. of the Yajñāyajñīya) to the nine verses of the Bahiṣpavamāna laud. Thus a tenfold Bahiṣpavamāna and a twentyfold Yajñāyajñīya (which can be divided by ten) are obtained. Klaus' transla-

- tion "Vollzähligkeit des *agniṣṭoma*" (*Kosmologie*, 66) does not make sense. Weber-Brosamer, *Annam*, 108 may be right in identifying the 10 Stotras which are enveloped between Bahispavamāna and Yajñāyajñīya, with the tenfold Virāj (= *annam*).
- 36 In his *Auswahl* Caland reads *avācī* as well as *arvācī*. See also the *Studies* of the editors. In agreement with the MSS *avācī* should be read as the counterpart of *ūrdhva*. The counterpart of *arvācī* is *parācī*.
- 37 Read with Klaus, *Kosmologie*, 65, n. 60 *dinaṃdinam* for *dinardinam*.
- 38 Read with Klaus, o.c., 65, n. 62 (and one of the MSS in Caland's transcript) *anukhāyika* for *anūtkhāyika*.
- 39 After the removal of the waters Agni can burn everything.
- 40 The crit. ed. reads *te vai tan nāvindanta* in agreement with Caland's *Auswahl*. However, Caland's MSS read *taṃ nāvindanta*. The mythological topic of the gods looking for the disappeared Agni might be meant here. The comparison *atho yathā pātre 'ṅgārā optāḥ syur evam evaiṣu lokeṣv adrśyo 'nanta āsa* (crit. ed. *lokeṣu drśe 'nanta āsa*) seems to refer to Agni rather than to food (*annam*: neutre!). Agni who is searched by the gods, is mostly hidden in the waters. Here the Bahispavamāna laud and the Agniṣṭoma laud (the Yajñāyajñīya), together representing the waters of the nether world and of the world above heaven, envelop Agni. On the other hand one might observe that Agni himself is said to envelop the food by means of these two lauds. Moreover the beginning of 1, 240 states that the unsuccessful gods perished through hunger (*parābhūtāḥ*. . . *āsanayā*). Therefore I retain the reading *tan na*. See also Weber-Brosamer, *Annam*, 115.
- 41 The connection of the final Stotra with the first Stotra (by the addition of the last verse of the final Stotra to the first Stotra) makes the rite circular. Cf. 1, 258.
- 42 For *lokeṣu drśe 'nanta āsa* I suggest to read *lokeṣv adrśyam annam āsa*.
- 43 The three groups of gods are associated with the three main metres and with the three soma pressings. The Anuṣṭubh and the Viśve Devas as usually form the fourth element added to a totality which on the one hand is different from the differentiated group and on the other hand represents totality itself. See author, *JB*, 1, 1–65, 87 ff. Speech and Anuṣṭubh are frequently associated. The Yajñāyajñīya or Agniṣṭoma is the last Stotra of the sacrifice, but under its name Agniṣṭoma it also denotes the total sacrifice.
- 44 *vāc*, the opposite number of *manas*, may also occupy the fourth position on account of its frequent equation with the Anuṣṭubh. See author, *Ind. Taur.* 10, 49, n. 27 and *Selected Studies on Ritual* (Felic. Vol. Hoens), Leiden 1983, 37 ff.
- 46 On *śasvat* see Minard, *Trois Énigmes* I, 589 b. For the change of meaning of this originally temporal adverb cf. *kṣipram* meaning "soon, undoubtedly".
- 47 Thus Caland translates *aparyuṣibhavitārāḥ*. Or should we read *paryuṣibhavitārāḥ* and translate "they will stay"?
- 48 The last Stotra, the Yajñāyajñīya or Agniṣṭoma, which gives its name to the sacrifice (or rather to this *saṃsthā* of the Jyotiṣṭoma), contains 21 verses. The total number of verses of the whole sacrifice is 190.
- 49 Nine times twenty-one is 189, but the total number of verses is 190.
- 50 Cf. ŚB. 6, 3, 1, 25; TB. 1, 5, 10, 4; ŚāṅkhB. 28, 5.
- 51 Read *ṣṭullakās* for *kṣallikās* (see Caland's transcript).
- 52 This is the doctrine of the Agnihotra.
- 53 Read *āyatani* for *āyataniṃ*.
- 54 In agreement with Caland's transcript I read *tā yan na* instead of *tāyanna*.
- 55 Instead of *krator* (crit. ed.) and *kṛtor* (Caland's transcript) I read *kartor*, the ablative of the nomen actionis *kartu*. Cf., however, 104, n. 71.
- 56 Read with Hoffmann, *Sprachw. Forschungen* (1985), 177, n. 18 *vidadate* for *'pidadate*. See also Gotō, *I. Präsenstklasse*, 172.
- 57 For the correct interpretation of *loka* in this context I may refer to Gonda, *Loka, World and Heaven in the Veda*, Amsterdam, 1966 (passim, see Index, espec. s.v. 'position' and 'power position').
- 58 Read *āntaṃ tu sa loky asad* for *antye tu saloky asad*.

- 59 Read *tena* for *tana*.
- 60 See Oertel, *Roots*, 50 (referring to the parallel MS. 4, 4, 1). Read *nirmraṣṭārah* instead of *nirmraṣṭārah* (with Klaus, *Kosmologie*, 60).
- 61 The Virāj is equal to the number (of verses) of the Agniṣṭoma and it means food.
- 62 Cf. JB. 1, 141 *prajāpatir yad vāmadevyam asṛjata tasya trīṇy akṣarāṇy udakhidat*.
- 63 Cf. JB. 1, 178 *tad āhur yajñāyajñīyasyaikād akṣarād ūnā ṛcaḥ*.
- 64 On the current expression (genitive +) *iva prakāśo bhavati* see JB. 1, 1–65, 77, n. 17.
- 65 The threefold Soma sacrifice corresponds to the three metres and therefore to the three classes.
- 66 For the formation *ekānnasaptatiḥ* cf. Ehlers, *Emendationen*, 46 (with further references). There are nine verses in the Out-of-doors laud and sixty in the four Ājya lauds. All of them are Gāyatrīs.
- 67 Sixty Tristubhs count 2640 syllables. The total number of verses in the Midday service is 83 (15 in the Midday Pavamāna laud + 68 in the four Prṣṭha lauds). This would amount to 3652 syllables, if all the verses were Tristubhs. The difference is 1012 syllables. This is about 36 (28-syllabic) Kakubh verses. There seem to be 12 Kakubh verses in the first, the third and the fourth Prṣṭha lauds. They are removed and distributed among the other verses.
- 68 Twenty-four Jagatis count 1152 syllables. The total number of verses in the Third Service is 38 (17 in the Ārbhavapavamāna + 21 in the Yajñāyajñīya). This would amount to 1824 syllables, if all the verses were Jagatis. The difference is 672 syllables, which is equal to 28 Gāyatrīs, the metre which is distributed among the other verses. Cf. 229, n. 7.
- 69 Cf. n. 41.
- 70 Cf. n. 41.
- 71 I.e. when one adds all the syllables of the Morning Service they can be divided by 36 (the number of syllables of the Bṛhatī) without remainder. Does *āyad eva* have any connection with *āya* or *aya*, terms from the play of dice?
- 72 The Brahmin is connected with the Morning Service and the Gāyatrī.
- 73 Does *carāṇa* ("course", "conduct") refer to *āya* or *aya* which likewise (i.a.) means "course"? See n. 71.
- 74 The Kṣatriya is associated with the Midday Service.
- 75 The Vaiśyas outnumber the Kṣatriyas as well as the Brahmins by far, but still have only one service, the third.

V. 2. (245–250)

- 1 I read *'pa eva* (in accordance with Caland's transcript) instead of *paśūn* (most MSS. *va*) *eva*. The nine 'worlds' consist of the cosmic tripartition (1. *bhūmi*, *agni*; 2. *antarikṣa*, *vāyu*, *prāṇa*; 3. *dyaus*, *āditya*) preceded by the subterranean waters and followed by the symbols of the night (the fourth world), the stars. See Bodewitz, *Ind. Taur.* 10 (1982), 45–54.
- 2 For my interpretation of *deva-* in the beginning of compounds see Bodewitz, *Daily evening*, 49, n. 34 and *ZDGM Suppl.* II (1974), 293, n. 7. Gonda, *Loka*, 107 tries to explain the use of the plural *devalokāḥ* by the assumption that "a 'god' is believed to be present in any power centre or manifestation of power. Such a power centre or phenomenon characterized by a specific power (breath, cattle etc.) obviously was a loka, abode or sphere of that power". I disagree.
- 3 Read (with Caland's transcript and Oertel, *Roots*, 70) *śraddhā māvidad* for *śraddhām āvidad*.
- 4 I read *gacchadbrāhmaṇā* . . . for *gacchad brāhmaṇā* . . .
- 5 The crit. ed. reads *vāhana*, whereas Whitney's MSS (see *Studies* of the editors) seems to read *vāna* (in Caland's transcript *vā ina*). My emendation is *vāhino*.
- 6 Instead of *udantāyam* some MSS read *udantāyām*. My conjecture is *udantyān*. For my interpretation of *Udantas* and *Udantyas* see 192–205, n. 31.
- 7 Read *vākyam me 'sūti* for *vākyam evam astīti* in agreement with Whitney's and Caland's transcripts.
- 8 Read *trpyanti* instead of *trṣyanti*.

- 9 Read *taṃ smaivodgātāram* for *tasmai vodgātāram* (Caland's emendation in his transcript). Cf. JUB. 1, 14, 1 on Sucitta's advices about the choice of an Udgātṛ.
- 10 The punctuation mark after *abhivodha* should be placed after *kāmās*.
- 11 I read (with one of Caland's MSS. in his transcript) *tasmin na preṣyann* for *tasmin ha praṣyann*. One cannot order priests to perform the sacrifice and test them by questioning at the same time.
- 12 The crit. ed. reads *te ha smānābhyāvayanti*. Since *anābhyāvayanti* does not make sense (in view of *abhyāvayanti* which occurs in the same passage), we have to emend to *te ha sma nābhyāvayanti*, or rather to *te ha sma nābhyāpayanti* (in agreement with Caland's transcript, which consistently has *abhyāpayanti*). Frenz, *Verben*, 52 rightly places a question-mark after *abhyaya-i*.
- 13 For *ya u ha smābhyāvayantīti* I read (with Caland's corrected transcript) *ya u ha smābhyāpayanti*.
- 14 Text and interpretation are not quite certain.
- 15 The crit. ed. reads *sa ha smāt te*. In their *Studies* the editors quote Whitney's readings *sa ha smāsti* and *sa ha smārtti*. Caland (transcript) reads *sa ha smāste* (corrected into *smātte*) and *smārtte*. Since we need a third singular of the present tense and the recollection of Janaka plays a role, I conjecture *sa ha smarate*.
- 16 Instead of . . . *apaśyam mac ca dhāvata* I read *apaśyam accha* (Caland's transcript *acha*) *dhāvata*.
- 17 Crit. ed.: *vyacaram* (v.l. *vicanam*, *vicaram*); Whitney: *vyacaram*, v.l. *vyacanam*, *vicanam*; Caland: idem. My translation is based on the context (which shows that Sucitta made a tactical move) and on the reading *vicanam* or *vyacanam*. See Monier-Williams, s.v. 1. *vyac*: "... (*vicati*), to cheat, trick, deceive, Dhātup."
- 18 The moon is the fourth world above the tripartite universe. See Bodewitz, *Ind. Taur.* 10 (1982), 45–54. It also symbolizes the night which covers everything.
- 19 Cf. TB. 1, 3, 3, 2; ŚāṅkhB. 13, 7; ŚB. 1, 6, 4, 5; 2, 4, 2, 7; 11, 1, 4, 4; 8, 3, 3, 11; JUB. 1, 3, 4. The moon as Soma is halfmonthly pressed out by the gods (see Bodewitz, *JB.* I, 1–65, 59, n. 20). Cf. also 233–244, n. 4.
- 20 Crit. ed.: *punarmṛtyu*; Whitney and Caland: *punarmṛtyur*. Read *punarmṛtyuṃ* (*mucyate*). See Minard, *Trois Énigmes*, I 589 c; II, 413 d and cf. JB. 1, 13 (*sa etau punarmṛtyū atimucyate*) on *atimucyate* with the acc.
- 21 Cf. ŚB. 10, 4, 3, 1.
- 22 For the relation between seasons and death see *JB I*, 1–65, 118, n. 14. On the number of six seasons see Gonda, *Savayajñas* 258.
- 23 I read *brhatya rtor brhatya rtor* (Rgvedic Sandhi) instead of *brhaty rtor brhaty rtor*.
- 24 For the threefoldness (*trivṛt*) of the Vajra (here = Trivṛt Stoma) see 97–104, n. 6. Cf. ŚaṅdB. 3, 3, 3–4 for the equation of Trivṛt and Vajra. The Trivṛt arrangement of the verses is especially characteristic of the Bahispavamāna. However, Nagarin Jānaśruteya seems to explain the threefoldness differently. In the following passage he connects it with the cosmic triad Agni, Vāyu, Āditya.
- 25 On the Dvandva adjective *devāsura* (sc. *yuddha*) see Wackernagel-Debrunner, *Altind. Gr.* II, 1, 280.
- 26 On *palyay-* see Lokesh Chandra, *JB. II*, 1–80, 10 n. 28.
- 27 Read *yaś* for *yac* in agreement with one of Caland's MSS.
- 28 The Agniṣṭoma consists of the Trivṛt (Bahispavamāna), Pañcadaśa (the four Ājyas and the Mādhyamādaya Pavamāna), Saptadaśa (the four Prṣṭhas and the Ārbhava Pavamāna) and the Ekaviṃśa (Agniṣṭoma or Yajñāyājñīya).
- 29 The Bahispavamāna is chanted on Gāyatrīs consisting of three Pādas.
- 30 Read with Caland (*Auswahl*) Barkur for Prakur. See also Macdonell-Keith, *Vedic Index*, s.v. Barku and *JB. I*, 1–65, 74, n. 1.
- 31 Caland, *Auswahl*, 97 translates "Wie wird der ihm durch Behexung schaden können" and remarks (p. 98, n. 12): "Man erwartet eher: 'wer wird den behexen können' (*kas tam abhicaret*)". In my interpretation there is no need for a change of subject. The *evamvit* has no reason to perform the *abhicāra*, since, as appears from the context, the *abhicāra* takes place automatically. Similarly there is no reason for

- him to be afraid of it, since automatically he is protected by his knowledge and thereby hits the adversary who wants to hit him; I see my interpretation confirmed by Oertel, *SBAW*, 1941/II, 9, 96–97.
- 32 For *bhūty* read *bhūtyā* i.e. *bhūtyā(h)*, a genitive dependent on *āsā* (Hoffmann, *III* 4, 11). Cf. n. 35.
- 33 Read *śvaḥ śva eva* for *śaśva[d]* *eva*, in accordance with Whitney's and Caland's transcripts.
- 34 Instead of *tad id* I read (with Caland's transcript) *tad idam*.
- 35 The crit. ed. reads *tasya haraśvemnetmikeva canāśāsti*. For the convincing emendation *tasya na śremṇo 'lpikeva canāśāsti* see Hoffmann, *III* 4, 11.
- 36 My translation of *ithād ānitasya* is no more than a guess. I presume that this refers to a beautiful horse which is lead before the public in order to show its qualities.
- 37 For *tasmād ātmā* / *ya eva pūrvāhno didṛkṣante* . . . I read *tasmān mām ya* (Caland's transcript: *tasmān mārya*) *eva* . . . etc. The sentences beginning with *tasmād* in this context introduce a practical consequence and a profit for the one who is *evamvid*.
- 38 I remove the punctuation after *didṛkṣante* and thus connect the accusatives *naiva sudṛṣenyam iva santam* with *mām* (cf. n. 36).
- 39 I start a new sentence with *nāham kadā cana*. For *nāham* we should probably read *nāha*.
- 40 Read *abhiparivārya* for *abhivārya*. See the *Studies* of the editors, Caland's transcript and Oertel, *Roots*, 38.
- 41 The punctuation before *apy* should be removed.
- 42 After *tatheti* a punctuation mark should be placed. Moreover I read (with Caland's transcript) *sa brūyād* at the beginning of the next sentence after this punctuation mark instead of *brūyād*.
- 43 Or, in other words: the Sāmavedic Udgātṛ corresponds to civilized human beings, the priests of the other Vedas behave like animals.
- 44 Since the sacrifice is described here as a child, one might take *nābhi* to mean "navel" here. In the similes of the chariot and the wheel *anta* (in the present passage *ilānta*) denotes the "ends" to which the spokes of a wheel are fixed. See ŚvetU. 1, 4 *śodaśāntam* ("mit sechzehn Enden [Holzteilen, aus denen der Radkranz gezimmert ist?]", tr. Hauschild, Leipzig 1927). Spokes are also fixed in the *nābhi*. See RV. 10, 82, 6 *ajāśya nābhāv ādhy ekam āpitam* . . .
- 45 Here *ilānta* does not mean *ilānidhana* and refer to the Sāman, but denotes the culmination of a sacrifice in the consumption of the Idā oblation. However, it is remarkable that the *ilānidhana* is connected by Sāyaṇa with the Gāyatrī in his commentary on PB. 7, 3, 5 (. . . *aīdam idānidhanam yathā rauravam iti. evaṃ maitrāvaruṇapṛṣṭham vāmadevyam gāyatricchandaskatvāt*).
- 46 Read *yājyām* for *yājyā*.

V. 3. (251–252)

- 1 Read *hastyā āṅgulayaḥ* for *hastyāṅgulayaḥ* and *padyā āṅgulayaḥ* for *padyāṅgulayaḥ*. See Hoffmann, *III* 4, 11.
- 2 I.e. mouth, two ears, two eyes, two nostrils.
- 3 Probably navel, anus and penis are meant.
- 4 Read *traya* for *yatra*.
- 5 Upper and nether world, heaven and earth. The *antarikṣa* is missing here.
- 6 See Macdonell-Keith, *Vedic Index* II, 147: "The horse sacrifice was an infrequent exception: it is probably not to be regarded as a trace of the use of horse flesh as food, though the possibility of such being the case cannot be overlooked in view of the widespread use of horseflesh as food in different countries and times". The present passage may be important for a correct opinion.
- 7 Cf. the end of JB. 2, 6. Lokesh Chandra, *JB II*, 1–80, 14, n. 33 misinterprets *canāvṛttir* as *cana āvṛttir* (see *JB I*, 1–65, 186, n. 2).

V. 4. (253-256)

- 1 Cf. 97-104, n. 61.
- 2 See the end of 1, 104.
- 3 Cf. 1, 261 (n. 9); JUB. 1, 37, 3.
- 4 Read *ghoṣaṃ* for *ghoṣā* (in agreement with Caland's transcript).
- 5 For *māgāmṛṣṭid* (v.l. *māgāgrṣṭir*, *mahābhrṣṭir*) I conjecture *mahāhrṣṭir*.
- 6 Add *yad* after *lobhayed*. See the *Studies* of the editors.
- 7 Cf. PB. 7, 8, 9 *sa rathantaram asṛjata. tad rathasya ghoṣo 'nvastṛiyata*. See also JB. 1, 143.
- 8 I have emended the text, partly on account of the crit. app. and the reference to Whitney's transcript in the 'Studies' of the editors. A further addition, however, was necessary for the argument of the passage. Instead of *athaindrāgnaṃ dvidevatyaṃ/ pratiṣṭhitir eva sāl sāl vā eṣa pretiṣ caiva pratiṣṭhitiṣ ca* I read *atha maitrāvaruṇaṃ dvidevatyaṃ/ pratiṣṭhitir eva sāl athaindram ekadevatyaṃ/ pretir eva sāl athaindrāgnaṃ dvidevatyaṃ/ sāl vā eṣa pretiṣ caiva pratiṣṭhitiṣ ca*.
- 9 I.e. the Gāyatra and the Āmahiyava. See 116-127, n. 18. Cf. also the end of 127 (=Caland, *Auswahl*, 31 f.).
- 10 See 125-127, n. 33.
- 11 Instead of *nānā prastāvo nānā nidhane* one should read *nānā prastāvau nānā nidhane*.
- 12 Here I attribute a special meaning to *anu* in *anuninard*. Cf., however, JB. 1, 1, where *anuninard* is used in a rather different way.
- 13 Cf. the end of 1, 127 (n. 34). The Sāmāns are the Raurava and the Yaudhājya.
- 14 Cf. the end of 1, 127 (n. 35). The Sāman is the Auśana.
- 15 See 1, 138-144, n. 7.
- 16 Cf. ṢaḍvB. 1, 3, 8.
- 17 The Gāyatra and the Saṃhita.
- 18 The Sabha and the Pauṣkala. See 158-159.
- 19 For parallels see Oertel's note on JUB. 1, 26, 1. Cf. JB. 1, 324.
- 20 Read *parovarīyasyor* instead of *parovarīsyor* (see Caland's transcript and Hoffmann, *IJJ* 4, 6).
- 21 A very current equation.
- 22 The Śyāvāśva and the Āndhigava. See Caland's note on his translation of PB. 8, 5, 7.
- 23 Cf. PB. 20, 16, 5.
- 24 The Kāva Sāman.
- 25 Read *anu diśas* instead of *anudiśas*.
- 26 Cf. ṢaḍvB. 1, 3, 13.
- 27 Probably this refers to the first of the six (Gāyatrī) verses of the Out-of-doors laud, the Dhūr-verses, namely the Retasyā. See 97-104, n. 19-20. See also the opening of JB. 1, 253.
- 28 It may be sacred either to Agni (the first Ājya) or to Indra (the third). The first is meant, as appears from 1, 253.
- 29 I read (with one of Caland's MSS) *pretya jane* instead of *prety ajanayam*. For the meaning of *jana* required here see the references to literature on this subject in Minoru Hara, "A note on the Sanskrit Word *jana*", *Pratidānam* (Felic, Vol. Kuiper), The Hague 1968, 256 ff. (esp. n. 2, 3, 7 and 8).
- 30 This may either refer to Mitra and Varuṇa (the second Ājya) or to Indra and Agni (the fourth). The first is meant, as appears from 1, 253.
- 31 The Gāyatrī is very frequently associated with the *prānas*. For the identification of Mādhyam̐dina Pavamāna and *prāna* see ŚB. 14, 3, 1, 29. It is not clear how the downward air can be explained here. Perhaps the relation between the Mādhyam̐dina and the middle of the body plays a role.
- 32 For *vighātas* we should perhaps read *vighātas*. The word may denote obstruction, but I have no parallel for its use as a medical technical term.
- 33 For this word (*avasṛāva*) there is again no parallel in medical literature. Cf. JB. 2, 163 [105. 37 f.] and see Ehlers, *Emendationen*, 40.
- 34 The word *śiśna* may denote tail and penis. The association with *bṛhatī* (from *bṛhat* "high, raised") points to an ithyphallic connotation.

- 35 The navel is the middle or the centre (ŚB. 1, 1, 2, 23 *madhyam vai nābhir* . . .). Similarly the Triṣṭubh is the middle, since it is equated with the Mādhyam̐dina Savana (GB. 2, 2, 4; ŚāṅkhB. 29, 2; AB. 6, 11; ṢaḍvB. 1, 4) and with the intermediate world, the *antarikṣa* (ŚāṅkhB. 8, 9; 14, 3; GB. 1, 1, 29; ŚB. 1, 8, 2, 12; 1, 9, 3, 10; 8, 3, 4, 11; JUB. 1, 5, 5, 3). For the direct identification of Triṣṭubh and navel cf. 1, 127 (n. 35).
- 36 For the identification of Prṣṭhas and strength see PB. 4, 8, 7; 18, 8, 8 (*vīryam vai prṣṭhāni*). They are strength, since literally they are the backbones.
- 37 Probably a killer coming from behind one's back (*prṣṭha*) is meant.
- 38 See n. 31.
- 39 See n. 21.
- 40 On account of the association of *vāc* with the mouth.
- 41 Cf. PB. 20, 16, 5 (*jāgataṃ śrotam*).
- 42 The Yajñāyājñīya is the head or top, since it forms the last Stoma of the Agniṣṭoma.
- 43 The verb *vīpat* might also denote "to fall off (from the body)", but cf. ṢaḍvB. 1, 3, 22 "Should one blow into a filled (leather) bag, it would burst . . ." (tr. Bollee). See also Oertel "Altindische Parallelen zu abendländischen Erzählungsmotiven. VII. Redeturniere mit tölichem Ausgang", *Studien zur vergl. Litt. gesch.* (ed. M. Koch), 8, (1908), 121-123, see espec. p. 121 referring to ChU. 1, 10, 9 ff.: "In der Chāndogya Upaniṣad (. .) warnt der Weise Usasti Cākṛāyana die drei Priester (. .) dass ihnen der Kopf zersprengen wird, wenn sie, ohne seine Fragen beantwortet zu haben, die Zeremonie vernehmen". Cf. also the curse of the Vetāla: *jānānaś ca na ced rājan mama tatvaṃ vadiṣyasi/ tad eṣa śatadhā mūrdhā niṣcitam te sphuṭiṣyati* (first story in the KathāSS. verse 130). Several translators, however, render *vīpat* in the mentioned passage by "to fall off" (e.g. Hume, *Thirteen Principal Upanishads*). For the correct interpretation now see also Witzel, *StII* 13/14 (1987), 363 ff.

V. 5. (256-258)

- 1 Cf. 1, 238 (n. 41).
- 2 The four Ājya lauds + the Mādhyam̐dina Pavamāna and the four Prṣṭha lauds + the Ārbhava Pavamāna. Together this makes 160 verses or 5 thirty-two-fold Virājs, i.e. Virājs which have the additional number two (the Virāj being decimal). This addition represents both tits.
- 3 Read *na* for *sa* (see Caland's transcript and his *Auswahl*).
- 4 For a criticism of scholars like Falk (*Würfelspiel*, 125) who have interpreted *dviṣṭanā* as Virāj in this context see my paper "Virāj and Kṛta in Sāmavedic ritualistic arithmetics", *ABORI* 68 (1987), 207-214. As has been argued there, we should read *dviṣṭanām duhre* and remove the negation *na* here. The text is rather uncertain in this passage.
- 5 For my interpretation of *anya* see J.S. Speyer, *Sanskrit Syntax*, Leiden 1886, § 283, Remark 2. See also Minard, *Trois Énigmes* I, 464 a (with further literature); II, 173 a.
- 6 For a discussion of the Udantas and the Kurupañcālas see my paper in *Sreekrishna Sarma Felic. Vol.* (186, n. 4) and 191-205, n. 31.
- 7 A negation is required here and was actually present in the MSS. See Falk, o.c., 125, n. 385.
- 8 See n. 1.
- 9 Frenz, *Verben*, 60 translates *anu-ni-añj* by "auch hineinschlüpfen", which has to be rejected.
- 10 See the introduction of 116-127 as well as 254 on these metres and their equations.
- 11 For this use of *ayam* and *idam* which points to oral transmission, see Bodewitz, *JB. I*, 1-65, 143, n. 9; *Daily Evening and Morning*, 19, n. 4; 49, n. 42; 111, n. 8. Obviously *idam* refers to the head here.
- 12 Caland, *Auswahl*, 309 mentions Nagarin Dātya in the index (based on one of his MSS.). For the correct reading Dālbhya or Dārbyha see the *Vedic Index*.
- 13 For *pratyah bhūtiṃ* I read *pratyahbhūtir*.

- 14 Again indications of oral transmission. See n. 11. The last Stoma, the Yajñāyājñīya or Agniṣṭoma, is in this reverse order the *pratiṣṭhā*, the support or the feet instead of the head.
- 15 For this verse cf. AB. 3, 43, where it is used in a similar context. Probably Śākala refers to the Rgvedins. The Rgvedic Brāhmaṇa AB. has to introduce a Rgvedic aspect in this Sāmavedic background of the endlessness of the Agniṣṭoma. See also Keith' note on his translation of AB. 3, 43. Caland's rendering "Wie das Schleichen der Schlange des Śākala" does not make sense. For the problem of the confusion of before and after see also RV. 1, 164, 19 *yé arvāncas tām u pārāca āhur yé pārāncas tām u arvāca āhuḥ*, where night and day form the subject. It is quoted in 1, 279.
- 16 Often *adas* refers to daily life in comparisons, when the text deals with the ritual. See JB. I, 1–65, 186, n. 7. It denotes the other occasion. Here the situation is reversed. The story deals with daily life (the dog) and by *adas* (*asau*, *amum*) the ritualistic sphere is denoted.
- 17 Caland, *Auswahl*, 100 translates "Darum sollt ihr diesen hier als einen Nutzlosen hegen (?) " and he remarks in a note: "Bedeutung? Ist *bibhr̥theti* zu lesen?" "Ihr hegt (d.h. betrachtet) diesen als einen Nutzlosen", weil die Kurus diese Gestaltung nicht erkennen oder nicht anerkennen(?). I assume that the dog, which misses the usefulness of cattle, should be kept as a domestic pet, since it represents the Agniṣṭoma. For this meaning of *bhr̥* cf. the flood legend in ŚB. 1, 8, 1, 1–10. See also Krick, WZKS 16 (1972), 34, n. 47.

V. 6. (259–273)

- 1 Cf. JB. 1, 17–18 on the human and the divine womb, the sacrificial hearth (JB. I, 1–65, 55, n. 1).
- 2 Cf. AB. 1, 18; ŚB. 13, 2, 2, 1. See also ŚB. 11, 1, 8, 6 *eṣā ha vai yājamāṇasyāmūsmiml lokā ātmā bhavati yād yajñāḥ*.
- 3 The roots *su* 'to press out' and *sū* 'to procreate' often coincide in the mind of the Vedic thinkers. See Heesterman, *Royal Consecration*, 72, f.; 136; see also JB. I, 1–65, 59, n. 20. The identifications of Soma and seed are too frequent to be listed here.
- 4 Cf. 70–72, n. 2.
- 5 Cf. ŚaḍvB. 2, 1, 1.
- 6 See 97–104, n. 28. On the prescript see Caland-Henry, *L'Agniṣṭoma*, § 134 (n. 36). For the equation *Himkāra* = *Vajra* see JUB. 2, 8, 3; ŚāṅkhB. 3, 2; 11, 1.
- 7 Cf. 97–104, n. 34. We should read *vālena* for *bālena*. See also Caland, *Auswahl*, 102, n. 2. His untenable translation is based on *balena*.
- 8 Cf. ŚaḍvB. 2, 2, 12.
- 9 Cf. 1, 253 (n. 3).
- 10 Instead of *vācam* I read *avācam* (Caland's transcript has (a)vāncam).
- 11 See the end of JB. 1, 102; 317–318; ŚaḍvB. 2, 2, 13.
- 12 Here the text reads *tām gāyatrim eva prasṭām gāyati*. Cf. 1, 318 *tasmād eṣa* (sc. *pañktiḥ*) *gāyatram eva prasṭā geyeti*. Caland's transcript reads *gāyatram* at both places. Anyhow it is clear that the accusative *gāyatram* depends on *prasṭām*. The meaning of this word is not quite clear. See Caland, *Altindische Zauberei*, Amsterdam 1908, 44, n. 142 ("dessen Metra die regelmässige Reihenfolge haben") and Bollée's translation of ŚaḍvB. 3, 7, 7 (". . . has metres which run normally (i.e. without transposition)") on the compound *prasṭacchandās*. The meaning may be different here.
- 13 Cf. 1, 318 *yato vai garbhāḥ prasāryante 'tha jāyante*.
- 14 Cf. 1, 102; 317; ŚaḍvB. 2, 2, 8–13. This phrase summarizes the equations of 1, 260.
- 15 This sentence probably does not belong to the original text.
- 16 For parallels of *ahr̥tamukhī* see Oertel, *SBAW* 1938/6, 8, n. 1.
- 17 Oertel, *SBAW* 1938/6, 8 reads *dr̥ṣṭāsmād* instead of *dr̥ṣṭyāsmād* (MSS *dr̥ṣṭāsmād*).
- 18 For *śrotriyeṇāsmād* we should read with Oertel, *SBAW* 1938/6, 8 *śrotriyo 'smād* (an emendation already proposed by Caland in his transcript).

- 19 Read with Oertel, *SBAW* 1938/6, 8 and one of the MSS in Caland's transcript *śamstodgātā* for *śastodgātā*.
- 20 Instead of *vācorārdhy* we should perhaps read *vācārādhy*. See the *Studies* of the editors, who give an extract from Oertel, *SBAW* 1938/6, 8, n. 2.
- 21 Cf. 1, 197 (n. 31) and 1, 256 (n. 6) on the Uđantas.
- 22 Cf. 1, 233–244, n. 17. My free translation avoids the ellipsis.
- 23 According to Caland's transcript and Oertel, *Syntax*, 329 Pluti should be read in the text: *vigeyā dhurāṣ na vigeyāṣ iti*. For a different position of the first Pluti see 70–72, n. 18 (*upaspṛṣyāṣ nōpaspr̥ṣyāṣm*). On *vigā* see 97–104, n. 56, and 1, 318.
- 24 On *anvāyatta* in connection with the Anuṣṭubh and the other three metres see JB. I, 1–65, 87–88.
- 25 See Gonda, "Āyatana", *ALB* 23 (1969), 1–79 [= *Sel. Stud.* II, 178–256], espec. 28 [205].
- 26 For parallels of this enumeration see Rau, *Metalle und Metallgeräte*, 54. Read with Rau, "A note on the donkey and the mule in early Vedic literature" *ALB* 44/45, (1980–81), 189, n. 2 *hastī niṣko* for *hastinīṣko*. Cf. also 1, 341.
- 27 As *yathā tūṣṇīm* . . . *vihanyād* of the crit. ed. hardly makes sense, an emendation or conjecture is required. Caland's transcript reads (besides *yathā tūṣṇīm*) *yathātūṣṇīm*. Perhaps the successive emptying of a quiver (*tūṇi*) is compared with the successive offering of luxuries to the Brahmins connected with the Dhūr-verses sung on different metres.
- 28 Instead of *kaṣanair* I suggest to read *kaṣanair*. Cf. the words *kaṣā* and *kaṣā* both meaning "whip". For *kaṣaṇa* "shaking" there are no Vedic parallels.
- 29 On this meaning of *annādyā* in the Brāhmaṇas see *Daily Evening*, 21, n. 27 (i.a. referring to Rau, *Staat und Gesellschaft*, 34). Caland's transcript reads *annādhyā*, which does not make sense here.
- 30 The untranslated sentence is very corrupt. Instead of *ekāpacchādevā harvāṣata ekaśakate vāse hasmad amathivā satyayajñāḥ pauluṣir yāti* Caland's transcript reads *ekāpacchād* (*ekāpaścād*) *evāhar vāṣata ekaśakate vāse ha sma damayitvā*. . . etc., which looks better, but is still difficult. Probably an example of a Brahmin in distress is given here. Perhaps a *śakaṭa* forms the opposite of the *aśvatarīratha* mentioned above.
- 31 Here the equation does not refer to the Brahman class as being the first class, but to the *brahman* concept. Cf. JB. 1, 5 "Now the Agnihotra is brahman. With brahman he thereby encompasses the cattle".
- 32 Read (with Caland's transcript) *rāṣtre vyavabhindāne* instead of *rāṣtra py avabhindāne*. See also Frenz, *Verben*, 53 who translates *rāṣtre* by "zwei Adlige". See Rau, *Staat und Gesellschaft*, 72, n. 2 on *rāṣtram* meaning ruler.
- 33 For *yady āvṛṇ nātha pāke naiva lipsate* we should read *yady āvir nātha pākenaiva lipsate*.
- 34 Here *jīyante* should have a meaning different from *jīyante* at the beginning of 1, 264 (" . . . since that time the Brahmins here are powerful over the others"). Here the passive *jīyante* instead of the middle is found. This wordplay underlines the similarity in the argumentation. In both passages both sides of the medal are shown.
- 35 Perhaps we should read (with Caland's transcript) *ajeyā* for *ajeyā*. Cf. *ajeyatā*.
- 36 See Frenz, *Verben*, 64. The first Sāman of the second and the third Savana is indeed a *Gāyatra*.
- 37 For *yāty antasthāntasthāyām jīyate* we should read *yāty antasthām nāntasthāyām jīyate* (four MSS. have the reading *antasthānāmsthāyām*). Cf. 1, 204 (192–205, n. 81), and see Bodewitz, *Surabhi* (*Sreekrishna Sarma Fel. Vol.*), Tirupati 1983, 186–188 (n. 4). See also JB. 2, 105 *tiṣṭhāty antasthān* (read *antasthām*) *nāntasthāyām jīyate*. Does the *antasthā* position here refer to the fact that the Brahmin profits from Kṣatriya as well as Vaiśya?
- 38 Though a share in the wealth of the Śūdras is mentioned above, eventually only a share in the wealth of Kṣatriya and Vaiśya seems to play a role. The service of hundred men may refer to the share of the Brahmin in the *sva* of the Śūdras.

- 39 Caland's transcript mentions the variant reading *ārtistha* for *ārtis* (*ārṭiḥ*) *sā*. Perhaps *ārṭiṣṭhā* should be read.
- 40 Read with Oertel, *Roots*, 94 *varṣīyasā varṣīyasā*.
- 41 For *anuṣṭubhāṇiṣṭham* and *pañktyāṇiṣṭhām* (and *vācāṇiṣṭhām*) one should read the instrumental (*anuṣṭubhā*, *pañktyā*, *vācā*) + *niṣṭhām*. Probably the occurrence of the comparative *hrasiyas* has induced a copyist to introduce the superlative *aniṣṭha*.
- 42 On *prātitarām* see Oertel, *ZII* 5, 113-114.
- 43 The ancient-Indian medical literature connects the development of *manas* with the fifth month.
- 44 See J.F. Sprockhoff, "Die Alten im alten Indien", *Saeculum* XXX/4 (1979), 374-433 (espec. 401).
- 45 The punctuation of the crit. ed. has not been followed in my translation.
- 46 The *Trīṣṭubh* belongs to the Midday service, the *Jagatī* to the Third service. The first explanation is not added in the text of the crit. ed., but is found in Caland's transcript. The second explanation occurs in both. In the crit. ed. *vā* after *trītyasavanāyatanām* should be deleted.
- 47 It is clear why hearing and sight are called 'coupled'. In the case of speech the twofoldness is rather obscure. Probably the twofoldness of *vāc* refers to the mouth which speaks and eats. See 1, 254.
- 48 The *Anuṣṭubh* is *anvāyatta* to the three preceding metres and consequently can belong to all the three *Savanas*.
- 49 For *vijñā*, a formation evidently based upon *saṃjñā*, the dictionaries give no parallel. See, however, the end of JB. 1, 89 (to which Wackernagel-Debrunner, *Altind. Gr.* II, 2, 15 refers).
- 50 For *suhārdasa* and *durhārdasa* there seem to be no parallels, but *suhard* and *durhard* are well-known.
- 51 See Oertel, *SBAW* 1937/8, 66, n. 3 and JUB. 4, 26, 3 (with Oertel's note).
- 52 For these pairs of positive and negative objects of the sense-functions cf. JUB. 1, 60; 2, 1; 2, 10; ChU. 1, 2; BĀU. 1, 3, where, however, *vāc* does not function as one of the senses, and *apāna* ("inhalation through the nose") replaces *prāṇa*, which there denotes the lifebreath, the vital power unconnected with discerning (or producing) good and evil. The present passage obviously belongs to the sphere of *Āraṇyakas* and *Upaniṣads*.
- 53 For the association of *manas* and waters and its implications see Bodewitz, "The waters in Vedic cosmic classifications", *Indol. Taur.* 10 (1982), 45-54 (espec. 52-53 dealing with the present passage).
- 54 Frenz, *Verben* 52 translates *ava-yat* (*yātayati*) by "verbinden". For a preferable interpretation see Gonda, "Āyatana", *ALB* 23 (1969), 1-79 (espec. 1) [= *Sel. Stud.* II, 178-256].
- 55 See 97-104, n. 61 for an explanation of the association of *Anuṣṭubh* and earth.
- 56 Instead of *sabhāga* we should read here *sabhāgāv*. See Caland, "Emendationen", *WZKM* 28, 77 and JB. 1, 1-65, 76, n. 8.
- 57 According to Rau, *Staat und Gesellschaft*, 71 the *śreṣṭha* is the *adhirāja* or *ekarāj* who rules over the *Kṣatriyas*. In the present passage this position does not seem to be permanently fixed. One may move to other parts of the country and again obtain this superior position.
- 58 Note that the *grāmaṇī* is a Brahmin in this case. See Rau, *Staat und Gesellschaft*, 56, n. 1 ("... ganz ohne Parallele"); Mylius, "Die gesellschaftliche Entwicklung Indiens in jungvedischer Zeit nach den Sanskritquellen, IV. Die Institutionen des gesellschaftlichen Überbaus", *EAZ* 15 (1974), 409-410.
- 59 The crit. ed. following Caland's *Auswahl* reads *śārkarākṣāṇām*, whereas all the MSS. read *śarkarākṣāṇām*. In the plural *śārkarākṣya* occurs elsewhere, which is explained as descendants of *Śarkarākṣa*. The plural interpreted as a patronymic requires *ā* in the first syllable. See also Macdonell-Keith, *Vedic Index* s.v.
- 60 Caland (*Auswahl*) translates *jātam* by "Das Geborene" and remarks in a note: "Was *jātam* hier besagt, sehe ich nicht recht". Probably birth in a particular family qualifies

- people for the function of a *grāmaṇī* among the *sajātas*. On the function of the *grāmaṇī* in Vedic texts (on the one hand the head of a village, on the other hand a military leader of the clan or people, i.e. a single officer) and his appointment or selection see Macdonell-Keith, *Vedic Index* I, 247; Rau, *Staat und Gesellschaft*, 56 ("Aufs engste mit den ihm untergebenen *sajātāḥ* verbunden, ging er aus ihrem Kreise hervor", i.e. he was a *Vaiśya*). See also n. 58. In the present passage four items qualify people for a particular position (official or not): popularity (*priya*), glory (*śrī*), birth (*jāta*) and renown (*yaśas*).
- 61 Rau, *Staat und Gesellschaft*, 56, n. 5 translates: "Wo er [nur] Dorfgenosse wird, da wird er [gleich] Schulze". See also n. 58.
- 62 Caland (*Auswahl*): "... lässt uns einander Mitteilung machen:". It is clear that the talk between the Brahmins misses the usual aggressiveness of the *Brahmodya*. It is called a *samuditam* in the beginning of this passage. There is no winner and nobody tries to outtalk the others. The validity of each other's arguments is accepted. What we miss is an interrogating, superior participator in the debate who shows that the others put forward views which are only partially correct; cf. Bodewitz, *JB.* I, 1-65, 77, n. 11. Integration of different views takes place after the discussion, it is not its result. I doubt whether *sam-* in *sam-pra-vac* implies that they teach each other. The teaching is collective and everybody gives his own contribution, deals with his own *Dhūr*.
- 63 Every speaker refers to his own former point of view (*priya*, *śrī*, *jāta* and *yaśas*) and connects this with one of the *Dhūr*-verses (from *Gāyatrī* to *Anuṣṭubh*) and tries to prove that his own view (expressed before) agrees with the items corresponding to the four metres, especially the classes. The *Jagatī* is associated with the *Vaiśya* class, which is characterized by cattle and fertility in classifications. Moreover *jāta* may also refer to productivity in general and multitude. It is the metre which has the greatest number of syllables in one *Pāda*.
- 64 Though *Trīṣṭubh* and *Jagatī* were associated with *Kṣatriyas* and *Vaiśyas*, the fourth metre has no connection with the *Sūdras* here. Just as the *Gāyatrī* is connected with breath, the *Anuṣṭubh* is homologized with speech and by way of speech with fame.
- 65 Becoming the *śreṣṭha* was already possible on account of *Jivala*'s view about *śrī*. However, this *śreṣṭha* referred to different countries wherever one might happen to stay. Here the relation to the own people is meant. This was treated by *Aṣāḍha*. Actually the relative position of *śreṣṭhas svānām* refers to what follows: it is the position of the *Retasyā* among the *Dhūr* verses. By keeping the *Retasyā* out of the talk of 1, 272 the one who is really the *śreṣṭha* was left out of account and the talk among the Brahmins did not produce a *Brahmodya* with a winner.
- 66 The expression *dhurām dhūḥ* might be interpreted as a periphrastic superlative of the type *satyasya satyam* (see Oertel, *SBAW* 1937/3). One might also assume that the nominative here means "best, top foremost".
- 67 From hereon text and interpretation are uncertain. Caland's transcript is not helpful here. I have changed the punctuation made by the crit. ed. and read (instead of *annam tad dhurām / alaṃkaraṇam . . .*) *annam tad/ dhurām alaṃkaraṇam/*.
- 68 For *darśaniyas* and *śravaṇīyo* I read neutre forms which agree with *annam*. The masculine forms of the text may be caused by the masculine *surabhir gandho*.
- 69 Here *vāc* is not a sense organ connected with taste (as in 269-270, see n. 51). For *vāc* as positive or negative speech cf. ChU. 1, 2; BĀU. 1, 3; JUB. 1, 60; 2, 1; 2, 10. The rules of the *bhojanavidhi* prescribe positive remarks on the food.
- 70 Here *samrdhayati* is irregular for *samardhayati*. Cf. 160, n. 12; 352, n. 10.
- 71 The qualification *annādas* just like *atr* does not only refer to the consumption of food, but also has political implications. The *atr* and *annāda* are (as is the case here) the *śreṣṭhas* who receive tribute from the people called *anna*. See Rau, *Staat und Gesellschaft*, 32; 34-35. See also 171-172, n. 6.

V. 7. (274-279)

- 1 The three *Pavamānas* are on the one hand represented by their three deities (of

- whom only Vāyu is elsewhere called an ocean) and on the other hand by speech, as it seems. Speech (*vāc*) is something called an ocean. See PB. 6, 4, 7; 7, 7, 9; AB. 5, 16. In JB. 1, 136 *vāc* is equated with ocean and rain: "He who is desirous of rain should shake the ocean (i.e. by Kṣobhas)". The Pavamānas, i.e. the Sāmans of the three Pavamānas, should be sung *channa* "secretly, in veiled way", because as oceans or rain they veil people. I do not think that *channa* here should mean "in a low voice" (see M.-W. referring to LSS. 3, 1, 12), since the wordplay is lost then.
- 2 See 1, 70–72, n. 2; 25; 27.
 - 3 For *cānyair* read (with Caland's transcript) *channair*. See also Klaus, *Kosmologie*, 100.
 - 4 The mule, mostly together with a chariot, the elephant and gold (in the form of a *niṣka* or a *rukma*) often occur together in enumerations of luxuries and presents given to people. See Rau, *Metalle und Metallgeräte*, 54. The bull (*balivarda*) and man do not suit this list. The connection between rain and wealth is clear, but the relation between rain and the beauty of human beings escapes me. On *kalyāna* in connection with (i.a.) *viśvarūpa* denoting glitter and glamour see author, *WZKS* 29 (1985), 16, n. 42. See also KāthU. 2, 3, on *priyarūpāḥ kāmāḥ*. One may also compare ChU. 5, 13, 1–2 *tasmāt tava bahu viśvarūpam kule dṛśyate pravṛtto 'śvatarīratho dāsi niṣko 'isy annam paśyasi priyam*. . . ., where beauty, luxury and prosperity go together.
 - 5 Cf. 1, 133 (n. 53) on *vyāvartayati* + *vi pāpmanā vartate*.
 - 6 Read with Rau, *Felic. Vol. Sreekrishna Sarma*, 142 *śikṣann ivopa* instead of *śikṣann evopa*. Actually this is also Oertel's reading (*Roots*, 59); see further Caland's transcript.
 - 7 See Frenz, *Verben*, 59, on *namasyati* with the verbal prefix *upa*, which has no parallel.
 - 8 For *śaknuvann upahanyamāna*. . . . read *śaknuvann anupahanyamāna*. . . . and for *aśaknuvann anupahanyamāna*. . . . read *aśaknuvann upahanyamāna*. See also Oertel, *Roots*, 59–60. The wrong position of the negation is based on the negation of *śaknuvan*. The copyists perhaps did not know the correct meaning of *upahan*, for which see Oertel, *JB. Roots*, 59 (referring to his *Syntax*, 299, par. 68, n. 2) and *JB. I*, 1–65, 70.
 - 9 Instead of *āmived* and *pratimived* we should read *āmived* and *pratimived*. See Oertel, *Roots*, 59 f.; Narten, *MSS* 18, 55; Frenz, *Verben*, 28.
 - 10 The meaning of *atihāryā* is not quite clear. Perhaps one should read *atihāryā*. I have tried to find a consistent interpretation of this paragraph, in which "gets stuck in it" is a mere guess. See Gotō, *I. Präsensklasse*, 97; "kaum richtig āyati, na āyati JB I 275:7 (in Frage kämen vāyati, kṣāyati, glāyati o. ā.)".
 - 11 For the interpretation of this passage and the verb *atigāh* see RV. 2, 7, 3 ("Und mit dir wollen wir alle Feindschaften wie Wasserströme durchwatet", transl. Geldner).
 - 12 For *asamvīto* I read *samvīto* for *samvīto asamvīto*. For this mistake with the negative particle *a-* cf. n. 8. In the present passage I have no explanation, but the interpretation shows that I am right. Obviously this passage refers to the fact that the Udgātṛ should not wrap himself completely during the singing of the Pavamānas. On the possible covering of the Udgātṛ during the singing of the Yajñayajñiya see JB. 1, 174 *tad āhuḥ prāvṛta udgāyet*. See also PB. 8, 7, 6–7.
 - 13 The Ṛgvedic Śāstra begins with the opening-verse or introductory verse of the Sāmavedic Stotras (the Pratipads), whereas this is not the case with the Pavamānas. Here the Śāstra always begins with an Anuṣṭubh-verse. See Caland-Henry, *L'Agni-ṣṭoma*, 233, 300, 355).
 - 14 This is one of the passages which prove that *apāna* means inbreathing rather than outbreathing. One keeps one's breath during speech.
 - 15 Caland, *Auswahl*, 107, n. 6: "Mir ist die Argumentation nicht deutlich". Perhaps the explanation might be that the Anuṣṭubh includes all the preceding metres, i.e. Gāyatri, Triṣṭubh and Jagati, whereas the Pavamānas are sacred to Agni and Indra, i.e. are connected with Gāyatri and Triṣṭubh.

- 16 I.e., there is no repetition in the structure of the Pavamāna Stotras. See also 1, 87–89, n. 5 and PB. 6, 8, 9.
- 17 The three Pavamānas correspond with the three groups of gods.
- 18 Cf. 1, 274 (end).
- 19 Cf. TB. 1, 8, 7, 2 *prajā vā ukthāni*. According to PB. 18, 8, 6 and 19, 16, 6 the people (*viś*) are the Ukthas. If *prajā* is taken to be offspring one may compare PB. 7, 9, 1 *putrāḥ prṣṭhāni*.
- 20 The three Stotriya verses are first sung 'forth' (i.e. without repetition), and then sung 'back' (i.e. with repetition). Cf. 1, 105–110, n. 10 and PB. 7, 2, 6.
- 21 According to Caland, *Auswahl*, 108 (n. 5) the to and fro movement of the creatures should be connected with turning the cows out to meadow and making them return at night. For the equation of Ukthas and cattle see TB. 1, 2, 2, 2; 1, 8, 7, 2; AB. 4, 1, 3; 4, 12, 5; ŚāṅkhB. 28, 10; 29, 8; PB. 4, 5, 18; 16, 10, 2; 19, 6, 3; ŚaṅvB. 3, 11. See also PB. 7, 2, 6 ". . . therefore also they (the cows), having started to the (meadows), return" (transl. Caland); 6, 8, 13 f. "They chant (them, viz. the āyalauds) constantly returning; therefore the cows, having gone forth to freely roam about (on the meadows), do return" (transl. Caland). See also JB. 1, 105–110, n. 10.
- 22 Cf. PB. 7, 2, 6.
- 23 Instead of *guhāyām* (v.l. *guhāyam*) Caland's transcript reads *guhā san*, which I follow, since *guhā* "cave, cavern" does not make sense here.
- 24 On the interchangeability of *uktha* and *ukthya* see Caland, *Auswahl*, 108, n. 7 and his note on PB. 4, 2, 7.
- 25 *punar abhyākanikrati*. Caland, *Auswahl*, 108, n. 2 suggests to read *abhyākanikradati*. See further Frenz, *Verben*, 7. Are the returning Uktha Stotras described as cattle returning from the meadow (see n. 21)?
- 26 For *atheyam anuniveṣṭate* I read *atheyam rg anuniveṣṭate*. From Caland's transcript it appears that the MSS. contain *r* (*atheyam ṛmuniveṣṭate*).
- 27 Frenz, *Verben*, 60 translates *anuniveṣṭ* by "einhüllen", which does not make sense. Without *anu* the compounded verb means i.a. "to grasp". Here *anu* denotes the following or the contact from behind (cf. *anvārah*).
- 28 Cf. n. 5.
- 29 Read (with Caland's transcript) *nānārūpāsu* for *nānārūpā asurāḥ*.
- 30 Cf. PB. 6, 9, 8 and 6, 9, 12, where a differentiation is made between the wild animals and the domestic animals. The latter have different colours. Cf. also 1, 89 on forest animals with one colour.
- 31 Read *parāḥ* for *parān*.
- 32 Caland, *Auswahl*, 17, n. 1 quotes this sentence and reads *bahispavamānam* instead of *bahispavamānena*. He is followed by Oertel, *Roots*, 11, who gives some references for *stu* construed with the accusative. However, the instrumental is not excluded, as far as I can see. Cf. *tena*. . . *stutam bhavati* at the end of 1, 278.
- 33 For this sentence (and the interpretation of *prahvara* and *prakupita*) see Oertel, o.c., 11–12. See also Frenz, *Verben*, 5 on *kup* "zittern, beben, schlottern".
- 34 For *stotreṇa* I read (with Caland's transcript) *stotre na*.
- 35 For *pariveṣaṇam upavaditum* (resp. *upavadati*) cf. JB. 3, 303. . . . *avavaditum* (resp. *avavadati*) (see Ehlers, *Emendationen*, 50). Rau, *Staat und Gesellschaft*, 33 reads *ava°* for *upa°* (some MSS *apa°*) and translates this passage: "Wer darf wohl die Tischbedienung des śreyas tadeln? Wer wahrlich die Tischbedienung des śreyas tadelt, den beugt er (d.h. der śreyas) mit welchem Leid er will". For *yayā vai sa tam āryā kāmāyate tayainam ninayati* cf. 2, 204 (emended by Ehlers); 2, 336; 2, 240 and 3, 303.
- 36 Cf. ŚB. 2, 2, 1, 6 *prāṇo vai pāvamānaḥ*. This identification may be based on the equation of wind (*yo 'yam pavate*) and Pavamāna. See ŚB. 2, 5, 1, 5 *ayām vāyūḥ pāvamānaḥ*.
- 37 Again a proof that the *apāna* is the backward air, the inhalation.
- 38 RV. 1, 164, 19. The following deviations from the Rgvedic text are found in the edition: *taṃ u* (instead of *tān u*), *somaś ca* (instead of *soma*) and *dhurā niyuktā* (for

dhurā na yuktā). I have translated the correct Ṛgvedic text. I have adapted my interpretation to the context. For a different translation (which even in the context of the hymn itself does not look quite convincing) see W. Norman Brown, "Dīrghatamas' Vision of Creation", *India and Indology* (Sel. Art. ed. Rosane Rocher) (Delhi, 1978) 68: "Those [rites] which lie in the future also lie, they say, in the past; those which lie in the past, they say, also lie in the future. (. . .)". Brown's interpretation was also followed by Wendy Doniger O'Flaherty, *The Rig Veda, An Anthology* (Penguin 1981), 78. In my view night and day are meant in the hymn. Indra (= the sun) makes the day, Soma (=the moon) the night. On account of the eternal alternation of night and day both may be called coming here as well as going forth.

V. 8. (280-290)

- 1 On the relation between the Viśve Devas (a separate group of gods, but at the same time all the gods) and the Anuṣṭubh (a separate metre, but also identified with the three preceding metres) see *JB. I, 1-65, 87 ff.*
- 2 The Midday Pressing belongs to Indra (ŚB. 4, 3, 3, 6; ŚāṅkhB. 14, 5; 29, 2; GB. 2, 4, 4; JUB. 1, 37, 3), the Morning Pressing to Agni (ŚāṅkhB. 12, 6; 14, 5; 28, 5; JUB. 1, 37, 2).
- 3 The crit. ed. and Caland's transcript read *akṣaram akṣaram anusambādhamānāḥ*. Evidently *anu* belongs to the preceding nouns as a postposition. On account of the comparison a negation before *sambādhamānāḥ* is required here. The gods are *asambādhamānāḥ*, since everyone has his own place (i.e. syllable) for his satisfaction. Therefore I read . . . *akṣaram anv asambādhamānāḥ*.
- 4 For *sikate* read *'sikate* (as suggested by Caland in his transcript). The absence of sandbanks creates room for the cows in the water.
- 5 This sentence does not suit the context and has been taken from the end of 1, 280 due to the similarity of the following sentences.
- 6 For *etām* one should read *etā*.
- 7 I read (with Caland's transcript) *tad* for *yad*.
- 8 Instead of *evam vidvān* one should read *evamvid vā*.
- 9 The crit. ed. reads *yat tan nānā gaccheyur*. Probably *nānā* was introduced by a copyist who had the preceding chapter in mind in which the gods satiated themselves *akṣaram akṣaram anu*, i.e. separately. Here I assume that we have to take together this sentence with the preceding one (*na haiva tasya devā īśate*) and should read *yat tan (= tatra) na gaccheyur* (or perhaps rather: *nāgaccheyur*). Perhaps *īś* takes two constructions here: with the genitive as well as with *yad*.
- 10 Read *yadi ha* (Caland's transcript) instead of *yad iha*.
- 11 For the ellipsis of a word denoting the house see Delbruck, *Altind. Syntax*, 9.
- 12 Instead of *prekṣivāyan* I read (with Caland's transcript and one of the MSS) *prekṣivāyan (prekṣī iva āyan)*.
- 13 Cf. JUB. 1, 18.
- 14 On the apposition Mrtyu Pāpman see *JB. I, 1-65, 40 f.*, n. 9; 185 f., n. 1-2.
- 15 The reading *āvṛśyate*, based on Caland's emendation (*Auswahl*), should be followed, as appears from Oertel, *JB. Roots*, 84 ff. quoting JB. 1, 318 (= JUB. 1, 58, 10) *etābhya u eva sarvābhyo devatābhya āvṛśyate ya evam vidvāmsam upavadati* and JUB. 1, 19, 3 (= 1, 57, 9) *etasmād u eva sarvasmād āvṛśyate ya evam vidvāmsam upavadati*. For the interpretation of *āvṛś* see J. Narten, *MSS* 14, 39 ff.
- 16 For a comparable question see PB. 6, 3, 11 (with Caland's extensive note).
- 17 For *āntād* see *JB. I, 1-65, 88*. Cf. 1, 120 (n. 7).
- 18 On *bhadrabalivarda* see Mayrhofer's *Etym. Dict.* s.v. *bhadra* (II, p. 468) and *balivarda* (II, p. 419). According to lexicographers a *bhadra* may also be an ox.
- 19 In *vodvodha evam* (= *vā udvodhe evam*) an infinitive of *udvah-* should be discerned. There is a construction with a Vedic double dative (*pratikālāya . . . udvodhe*). Perhaps we should read *udvodhave (vodvodhava evam . . .)*.
- 20 I conjecture *gurave* for *kurave*.

- 21 The circuitous movement (*pariyāna = pariyāna*) refers to the fact that the Anuṣṭubh has to return again and again to the three Pressings (just as the ox in the comparison has to draw again and again).
- 22 Instead of *pratikūlāni vā* Caland's transcript reads *pratikūlānīva vā*.
- 23 For *saiṣā vāg eṣāyātayāmny* read *saiṣā vāg evāyātayāmny*, as suggested by Caland in his transcript.
- 24 In a note on PB. 6, 3, 14 Caland wants to correct the Petr. Dict., which reads *sarvatrāpi* as one word. The present passage may prove that out of *sarvatra* and *api* a new word was formed. The crit. ed. reads *sarvatrāpinam*, which does not make sense. Caland's transcript has *sarvatrāpidam* here and *sarvatrāpiṇ* below. The latter version is preferable. See further Oertel, *SBAW* 1941, II/9, 80-81, who offers no solution.
- 25 In a note on PB. 6, 3, 14 Caland translates this sentence by "He who knows the Anuṣṭubh to share in all, shares in all that is good". The reading *punye* of his transcript has to replace *punyo* of the crit. ed.
- 26 Cf. JB. 2, 101. The Anuṣṭubh consists of 32 syllables (here = 8 + 11 + 12 + 1, i.e. *vāc*) and is equated with *vāc*.
- 27 In his note on PB. 6, 3, 14 Caland observes: "Probably we have here the compound *apibhavati*; from this *api* a quasi substantive is derived". See, however, Gonda, "The Sanskrit particle *api*", *Lingua* 21 (1968), 190-191 [*Sel. Stud.* II, 164-165]: "From Pāṇ 1, 4, 96 *api padārthe 'api* in the sense of a meaning of a substantive which is to be supplied' one should not conclude that the particle may be equivalent to *mārā* 'measure, quantity', *bindu-* or *stoka* 'drip' (. . .). The words *sarpiṣo 'pi syāt* (. . .) contain, in an elliptic construction, the partitive genitive".
- 28 See E.R. Sreekrishna Sarma, "Keśin Dār̥bhya and the legend of his dīkṣā", *ABORI* 48/49 (1968), 241-245 (reading *keśinā sātyakāminā* for *keśinas sātyakāminas*).
- 29 For *hovācādahed* Caland (*Auswahl*) and the crit. ed. read *hovāca dahed*. In a note Caland hesitatingly interprets *dahed* as *daha* (a particle only occurring in Pāṇini) + *id*.
- 30 Cf. ŚB. 13, 4, 3, 15; AB 4, 3, 5, 6; ŚāṅkhB. 17, 2; 23, 1; 29, 3; TB. 1, 4, 5, 5; PB. 16, 12, 9; ŚadvB. 3, 10.
- 31 Cf. ŚB. 10, 5, 4, 6; 13, 5, 4, 28; TB. 1, 1, 8, 2; GB. 1, 4, 12; AB. 7, 1; PB. 7, 4, 1; 16, 12, 7.
- 32 On *asra* see Hoffmann, *MSS* 41 (1982), 62-63.
- 33 For *upacarasam* one may read with Hoffmann, *III* 4, 11 f, *upajarasam*. Ahīnas is much older than Keśin Dār̥bhya, as appears from the beginning of this passage.
- 34 Cf. JB. 2, 101.
- 35 Cf. JB. 1, 120.
- 36 Besides the parallels for the equation Bṛhatī = heaven (ŚB. 10, 5, 4, 6; 13, 5, 4, 28; TB. 1, 1, 8, 2; AB. 7, 1) one may also refer to the usual identification of the Bṛhat Sāman and heaven. The adjective *bṛhat* means 'high'.
- 37 The Midday Pressing (i.e. the second pressing) is connected with the Kṣatriyas (and the Triṣṭubh). The Gāyatrī (i.e. the Brahmin) and the Vaiśya (i.e. the Jagatī) have to help the Kṣatriya (i.e. the Midday Pressing) as being their superior.
- 38 Though the Jagatī (i.e. the third class) is not praised, it may participate, since it is the metre counting the largest number of syllables (i.e. the class containing the greatest number of men).
- 39 On this elliptic construction see Oertel, *Roots*, 75-76 ("He did not reply; if he had replied [he would have replied] . . ."). See also Oertel, *KZ* 68 (1942), 80 ff.
- 40 For *nālanem̐tupādanena* Caland (*Auswahl*) reads (by way of conjecture) *nālam anenotipādanena*, which I have translated.
- 41 The subtle relationship between the Kṣatriyas and the Brahmins is illustrated by this passage. In the order of the threefold classification the Kṣatriyas occupy the second position but the Brahmins have to depend on the Kṣatriyas in economic respect. Their first position is connected with the Purohitaship which is interpreted as the position of someone who is placed foremost. For other aspects of *purohita* (in particular the protective going before someone) see Gonda, "Purohita", *Studia*

- Indologica* (Felic. Vol. Kirfel), 107–124 [= *Sel. Stud.* II, 320–337].
- 42 The first verse of the Midday Pressing. See JB. 1, 116.
- 43 Caland (*Auswahl*) does not translate *eṣā purohitāvasāne*. I interpret *avasāne* as a dual of *avasānam* from *avasā* “to ascertain, distinguish, determine, know”, though this meaning of the verb is rather late and I have no parallels for this meaning of the noun. Perhaps this statement refers to the twofold meaning of the term *purohita*: on the one hand “occupying the most prominent position”, on the other hand “placed before”. The verse *uccā te jātam . . .* is the first verse of the Pavamāna; on the other hand the contents of the verse (*uccā . . . jātam . . .*) have to do with a high position based on birth. Or should *avasāne* be taken as a locative singular (“she occupies the foremost place”)?
- 44 Caland (*Auswahl*) translates: “. . . oder die Fülle einer Purohita-stellung . . .”. Probably the two options refer to the same two aspects that are mentioned in n. 41. The Sanskrit term *purodhā* may either denote the foremost position or the being placed in front of something or someone else. I assume that *purodhā* in this context primarily means a superior position (as offered by the Triṣṭubh to the Gāyatrī) and secondarily “only” (*-mātram*) the function of a Purohita.
- 45 Caland translates *parighṛta* with “ergriffen”, but I think that the food (Bṛhatī, as far as I know, nowhere else equated with food) is enclosed on both sides as common property. See also Schrapel, *Partikel iva*, 41 f., who may be right in interpreting *annādyā* as “Nutzniessung”: “Somit ist die Nutzniessung beiderseits, von der Priesterschaft und Vom Adel, umgriffen”. Cf. also n. 47.
- 46 On *mahad gam* (Caland: “wenn dem Priester etwas Wichtiges zufällt”) see JB I, 1–65, 286, n. 32.
- 47 Here food may also denote everything and everyone exploited by the ruling class of the Kṣatriyas or the Brahmins. Otherwise Rau, *Staat und Gesellschaft*, 36 f. on the “Speisegemeinschaft”.
- 48 On *kuṣī* see Caland, *Auswahl*, 117 n. 6; *Over en uit*, 36 and 49; “Eine vierte Mitteilung über das Vādhūlasūtra”, AO 6, 146; Oertel, *Roots*, 87–88 (criticizing Caland’s interpretation; see, however, Rau, *Metalle und Metallgeräte*, 35, n. 18 on two different words *kuṣī*: “Schüssel” and “ein nutzmetallenes Stäbchen”).
- 49 In the ritualistic sphere cattle refers to the Dakṣiṇās given to the priests. The Triṣṭubh is connected with initiation (*dikṣā*) and cattle and the Jagatī with asceticism and Dakṣiṇās. Actually cattle and Dakṣiṇās denote the same here and *dikṣā* and *tapas* are likewise comparable.
- 50 The Dakṣiṇās are given after the Midday Pressing. See Caland, *Auswahl*, 117, n. 8. The last verses of this Midday Pressing are Triṣṭubhs.
- 51 On this exceptional use of a participle (*yo dadat = yo dadāti*) see Oertel, *SBAW* 1941 II/9, 120. As to the contents cf. BAU. 6, 16, where *yajña*, *tapas* and *dāna* belong to the same sphere.
- 52 Caland, *Auswahl*, 117, n. 9 is rather puzzled about the mothership of the Anuṣṭubh. We may draw attention to the fact that the Anuṣṭubh is the *yoni* of the metres (PB. 11, 5, 17) and that the Anuṣṭubh having four Pādas of eight syllables is the *yoni* of the Gāyatrī (8 + 8 + 8) par excellence.
- 53 The metres are depicted as the falcons in the usual myth on the capture of Soma. See U. Schneider, *Der Somaraub des Manu*, Wiesbaden 1971. For parallels of the whole passage see Caland, *Over en uit*, 49 n. 76.
- 54 Cf. 156, n. 1.
- 55 On *vivṛha* see Caland, *Over en uit*, 50.
- 56 The metre of the first three verses of the Midday Pavamāna (as well as of the Ārbhava Pavamāna) is the Gāyatrī.
- 57 Instead of *apīhity* Caland (*Auswahl*) reads *api hīty*. For stylistic-syntactical reasons I prefer Caland’s emendation. The imperative seems to be out of place here.
- 58 Read *ājarasam* instead of *ā jarasam*. See Hoffmann, *III* 4, 12.
- 59 Read (with Caland’s transcript) *savanāni vahantīm* for *savanā nivahantīm*.
- 60 Read *tatānaitām eva* for *tataitām eva*.
- 61 Read *tām* for *tān*.

- 62 *sāpyenakāmyād?* (= *sa apy enakāmyād* or rather *ekakāmyād?*). Has the change from 10 to 8 to do with the desire to be in conformity with the other metres?
- 63 The Triṣṭ consists of three times three verses, the Gāyatrī of three Pādas. On the threefoldness of the *viṣṭutis* see Caland’s PB, -translation, 19 See also Gonda, *Triads*, 99.
- 64 The crit. ed. reads (*a*) *jinamim ajināta*. If someone does not answer, the conclusion used to be that the other has won. Cf. 1, 285 and 3, 156 *tad dha na pratyuvāca, tena hainam jigāya*. In the present passage the victor himself speaks. So we need a first person. Here the verb is *jyā* instead of *ji*. I conjecture (*a*) *jinām im ajinām*. For the particle *im* see MS. 4, 9, 22.
- 65 Read *gautamaḥ* (with Caland’s transcript) instead of *gautamam*.
- 66 The difficulties of this whole, rather corrupt passage seem to turn on the double meaning(s) of *ka*. Perhaps Aupāvi overtrumps (*jyā*) rather than defeats (*ji*) Āruṇi by saying something which cannot be answered, since it is not a question. He proclaims something about Ka rather than asks (*ka*) something.
- 67 In the obscure *māmāthā* (*iii*) we may perhaps discern a prohibitive construction *mā mathās* (aorist of *man*) “Don’t think about it (since it is not a question)”. This is, however, a mere guess.
- 68 The Anuṣṭubh is connected with the fourth world just like Prajāpati. See Bodewitz, *Indol. Taur.* 10 (1982), 49, n. 27.
- 69 On *śasvat* see Minard, *Trois Enigmes* I, 589 b (with numerous references to further literature).
- 70 All the metres agree with the Bṛhatī since they adapt themselves to this authority. See PB. 10, 3, 8 *brhatī vāva chandasām svarāt*; 24, 6, 3 *svarājyaṁ chandasām brhatī*. It is also called the *śrī* (ŚāṅkhB. 7; 28, 7; 29, 5) and the *śrī* and *yaśas* of the metres (AB. 1, 5). 71. Cf. n. 36.
- 71 Cf. n. 36.

V. 9. (291–298)

- 1 Caland translates: “wer wird (mit Übergehung des Bekannten) vom Bekannten zum Unbekannten gehen?”. In my interpretation *upe* + acc. + abl. means “to take something instead of or in preference to”. See Delbrück, *Altind. Synta*, 111 on the abl. with verbs meaning “vorziehen”.
- 2 On *śasvat* see 290, n. 69.
- 3 On doubts about yonder world and what may happen there see JB. 1, 15 and JUB. 1, 6, 2 (see my paper “Reaching immortality according to the first Anuvāka of the Jaiminiya-Upaniṣad-Brāhmaṇa”, *Felic. Vol. B.R. Sharma*, Tirupati 1986, 38).
- 4 Caland, *Auswahl*, 118, n. 4 observers that usually *adhi* denotes superiority. Here, I think, the inferiority expressed by *adhi* refers to the fact that the existence of something may be said to be derived from (*adhi*) something else.
- 5 For the central idea of this passage (the reciprocity between heaven and earth) see JB. 1, 145–146 and my paper “The ‘Marriage’ of Heaven and Earth”, *WZKS* 26 (1982), 23–36.
- 6 Read *avamamsata* instead of *avamomsata*. Caland, o.c., 118, n. 2 suggests that *avamamsate* may be a present formed on the analogy of the s-Aorist. I prefer an unreduplicated desiderative (cf. *mokṣate*).
- 7 I.e. if the Bṛhat is used in the first Pṛṣṭha Stotra, the Rathantara is used in the Pavamānas of the Midday or of the Third Service, and conversely.
- 8 For *tatheti* one expects *tathā*.
- 9 Cf. the end of JB. 2, 432.
- 10 This whole chapter is identical with JB. 2, 433. See also Ghosh, *Fragments*, 22–24.
- 11 On *arkya* see Eggeling’s note on ŚB. 10, 4, 1, 4 (where likewise a reference to the Mahāvratā is found).
- 12 See Eggeling’s note on ŚB. 10, 1, 1, 5 about the Mahāvratā Sāman: “It consists of five different parts which,—like those of which the Mahad uktham, recited after it, is composed,—are considered as representing different parts of Agni-Prajāpati’s body

- (. . .)". On the equivalence of the Mahāvratā Sāman and other Sāmāns see ŚB. 1. c. For the bird-like form of Mahāvratā Sāman and Mahad uktham I may also refer to the introduction of Eggeling's translation vol. IV, XXVI. Parpola, *Agni* II, 49 concludes that originally the Agnicayana and the Mahāvratā ritual may have been connected. Ghosh, *Fragments*, 24 translates: "Now this Mahāvratā-stotra is in fact the Arkya (i.e. Mahadukthāśāstra)", which is clearly not correct, since the Mahāvratā-stotra still has to be introduced in the text by identification.
- 13 The Gāyatra is *prāṇa* (PB. 7, 1, 9; 7, 3, 7; JB. 1, 11; 112; see 111–115, n. 2) and as such may be equated with life.
- 14 For this kind of compound cf. *saṁśravas* etc. (Wackernagel-Debrunner, *Altind. Gramm.* II, 1, 75).
- 15 For the analysis of this compound see Wackernagel-Debrunner, o.c., II, 1 258 (cf. *atibhāra*) and for the translation see Ghatage's dictionary s.v. For the equations cf. ŚSS. 17, 12, 1 *āyusmad gāyatraṁ viśvāyū rathantaraṁ sarvāyur br̥hat samāyur vāmadevyam atyayur yajñāyajñīyam*.
- 16 Read with Ghosh, *Fragments*, 22 *atho haiṣām etāny eva pañca yotiṣṁi yāny eṣu lokeṣu dīpyante* (with *haiṣām etāny* for *hāsyaitāny* and *dyotīṁsi yāny* for *dyotīṁsiddhāny*; the replacement of *eṣām* by *asya* may be based on the final sentence of 1, 292, in which *asya* indeed is required).
- 17 On the bipartition of the fourth element (above the triadic universe) in cosmic classifications in connection with a required fivefoldness see author, *Ind. Taur.* 10 (1982), 50. Night, moon, stars and waters belong together. Here lightning becomes associated with the waters (which replace rain, the usual item connected with lightning). For these lights see also JB. 2, 333 (end); 433. For a criticism of my views on the fourth elements (which does not change my opinion) see Klaus, *Kosmologie*, 57 f.
- 18 These waters are the primeval waters, the source from which everything springs. See PB. 8, 6, 3 *yonir vai yajñāyajñīyam estasmād vai yoneḥ prajāpatir yajñam asrjata*. On the highest heaven as the womb of creation (also in connection with waters) see author, o.c. 49, n. 26.
- 19 For *stuvata etena svā* Caland (transcript) proposes to read *stuvata enam svā*.
- 20 RV. 7, 32, 22–23; SV. 1, 233; 2, 30–31; JS. 1, 2, 2, 1, 1; 3, 4, 1–2. For this Rathantara of the first Pr̥ṣṭha laud see Staal, *Pratidānam*, 414.
- 21 *tad vyavabhindānam atiṣṭhat* is difficult, as Caland, *Auswahl*, 120, n. 8 admits. His translation "das stand da, sich entzweiend" does not make much sense, since the neutre cannot refer back to *samad* (fem.). Frenz, *Verben*, 53 translates: "Da dauerte der Streit an". Probably this is an impersonal periphrastic construction: it continued to be splitting, it kept splitting, there was continuously splitting, there was a continuous splitting.
- 22 Cf. JB. 1, 1–65, 39, n. 1.
- 23 On this division of the animals into two groups see PB. 7, 7, 1; 7, 9, 6; 10, 2, 5–6; JB. 1, 128; 296. Upwards is Br̥hat, downwards or backwards is Rathantara.
- 24 This especially refers to the position of the head.
- 25 In Sāmāvedic symbolism *parāṇic* usually denotes Stomas without repetitions. Here the same may be meant. The sound *bhā* is not constantly repeated.
- 26 The *shēep* implicitly belongs to the Rathantara animals in this passage. The sound she makes is connected with the Br̥hat, as also appears from PB. 10, 2, 6, where she is associated with the cow. Her bleating is denoted by the term *kranda*, which qualifies it as similar to the *bhā*-sound of the cow.
- 27 Probably this does not hint at the mounting capacities of the goat, but at the form of her body, especially with reference to neck and head. Therefore she is associated with the horse in PB. 10, 2, 5.
- 28 The bleating of the goat is denoted as *makkāra*. This is the repetitious sound made by the goat and being repetitious it is *arvāṇic* and consequently connected with the Rathantara. On *makkāra* see also Caland, *Over en uit*, 21.
- 29 My rendering of this sentence, which Caland considered to be corrupt and did not translate, is no more than a try.

- 30 Caland translates: "Als Āruni fortgehen wollte", which does not make much sense. Uddālaka was a Kuru-Pañcāla who sometimes visited the Udīcyas. See ŚB. 11, 4, 1, 1 *udīcyān*. . . *dhāvayām cakāra* (Bodewitz, *IJ* 16 (1974), 85). As a visiting Brahmin he was interrogated there. The discussion with his pupils took place later at home after his return.
- 31 Read *pariprajighyur* for *pariprajighnyur* (in spite of Frenz, *Verben*, 46). The root is *hi*. For a different derivation see Caland, *Auswahl*, 120, n. 1.
- 32 Note the pronominal form *prathamasyās*.
- 33 The first Prastāva runs *obhi tvā sūra nonumo va* (= *abhi tvā sūra nonumo* in the Rc), the second *īso va* (= *īṣā*-), the third *na jovā* (= *na jā*-). See CH, 308–309; Staal, *Pratidānam*, 414 and 422. Cf. PB. 7, 7, 1–2 and JB. 1, 135.
- 34 Perhaps because *yaśas* ends in *-as* and the finale is *as*.
- 35 According to Caland, *Auswahl*, 122, n. 3 the meaning of *pariṣṭubh* is not clear and therefore the interpretation was impossible. In a note on PB. 8, 9, 12 he observes: "The exact meaning of *pariṣṭubh* is not certain. The expression seems to mean: 'to include the *idā* before and behind by a *stobha*' (cp. X.11.1)". So much is clear that *stubh* means "to make a succession of exclamations" (Monier-Williams). The repetition represented by the *Stobhas* implies that the Prastāva has a backward movement and is therefore *arvāṇic*. Perhaps *pari* in compounds with *stubh* and *stobha* denotes the cyclical repetition. See my paper "The Cosmic, Cyclical Dying (*parimara*)", *Sanskrit and World Culture*. SchrOr. 18 (1986), 438–443 (esp. 441) where several instances of *pari* expressing the revolving, cyclical or successive process are mentioned.
- 36 The present classification of the Br̥hat and Rathantara animals does not agree with the one treated above (see n. 23). Since the Rathantara is equated with the earth and the earth with food, the identification of Rathantara with food (AB. 8, 1) and of Rathantara animals with edible animals is not strange. Cows and sheep are Rathantara animals and they were indeed consumed in Vedic times. The horse is Br̥hat animal (see PB. 10, 2, 5) and was seldom consumed in Vedic times. However, the other Br̥hat animal, the goat, seems to have been eaten regularly. Moreover, the opposition is not between *ādya* and *anādya*, but between *ādya* and *attr̥*. Caland takes these terms literally and he may be right. In that case the *attr̥* is a beast of prey and the Br̥hat animals here are not horse and goat, as elsewhere. The two terms *ādya* and *attr̥*, however, are also used metaphorically. It should be noted that the Br̥hat is connected with highness in every sense. It is equated with *śraīṣṭhya* and *jyaīṣṭhya* (AB. 8, 2). Therefore the Br̥hat animals may be denoted as *attr̥s* on the analogy of the human situation (see Rau, *Staat und Gesellschaft*, 32). Now it is remarkable that in the classifications of the Brāhmaṇas all the cattle is *ādya* with respect to man (i.e. cow, horse, goat, sheep) and that the domesticated animals are higher than the wild animals (i.e. they should be classified as *attr̥s* in this respect; see Rau, o.c., 34 and JB. 2, 32). So the literal *ādya* may metaphorically be *attr̥* and conversely. Though the possibility should not be excluded that the fierce horses and goats are *attr̥s* in comparison with the more servile cows and sheep, I hesitatingly follow Caland's literal interpretation of *ādya* and *attr̥* here.
- 37 Caland translates *asthipraṭiṣṭhāna* and *māmsapraṭiṣṭhāna* by ". . . gehen . . . auf Knochen (d.h. Horn)" and ". . . gehen . . . auf Fleisch". I.e. the absence of *Stobhas* would imply legs ending in bones (hoofs) and the application of *Stobhas* the addition of flesh (callus) at the extremity of the leg. The use of the terms *asthi* and *māmsa*, however, is strange. Perhaps a Sāman without *Stobhas* is just bones, a skeleton. The *Stobhas* represent the flesh. The corresponding fleshy animals would be *attr̥s*. Cf. the relation between Rc and Sāman regarded as flesh and bones in 259.
- 38 See ŚSS. 6, 1, 18.
- 39 On this Putreṣṭi see Caland, *Altindische Zauberei*, n. 29 (p. 20–21).
- 40 See CH, par. 241 d.
- 41 The text uses the word for bladder (*vasti*) to denote the amnion.
- 42 Cf. PB. 7, 6, 11.
- 43 Read *mithune te* instead of *mithune 'nte* (in accordance with one of Caland's MSS).

- 44 Is this the meaning of *sānupūrvam*? For the problem of the right order of Bṛhat and Rathantara see PB. 7, 6, 9 with Caland's note. In the practice of the ritual the Rathantara comes first, but the order is different in the compound on account of Behaghel's rule ("Gesetz der wachsenden Glieder") and its implications for Dvandva compounds (see Caland, *AO* 9, 1931, 59 ff. and Pāṇini 2, 2, 34).
- 45 The crit. ed. reads *na haite aharnidhane satyanidhane*. It is doubtful whether a negation is suitable here. Caland's transcript reads *ta haite*. Perhaps *te haite* is the correct reading (which I have translated). If the negation should be retained, it may refer to the fact that the finales of a Bṛhat and Rathantara separately have no true meaning with relation to the day. It is only together that their finales form a truthful statement.
- 46 *sa tam iti* is not clear. Does this refer to another pair of finales? For *sa* see Caland's note on PB. 7, 6, 11 (referring to Nidānasūtra 2, 9, where i.a. the finale *sa* is mentioned). Is *tam* corrupt for *tyam* (*sa-tyam* = *satyam*)?
- 47 See Klaus, *Kosmologie*, 82.
- 48 For *teno vāmadevyam tena bṛhadrathantara* we should read *teno vāmadevye bṛhad-rathantarau*.

V. 10. (299–311)

- 1 See Oertel, *Syntax* 73 (on *yasmād yoneḥ* = *yad asmād yoneḥ*) and 148–149 (on the root *li*, for which see also Oertel, *Roots*, 72–74). On *alelāyad* see further J. Narten, *Die Sprache* 27/1 (1981), 16. Perhaps we should translate: "he still flickered".
- 2 On these three kinds of Sāman-endings see 123, n. 16 and Caland's note 3 on PB. 7, 3, 29.
- 3 On *ṛksama* see 125–127, n. 30.
- 4 The four metres partly correspond to gods representing the classes: Agni = Brahmins, Indra = Kṣatriyas, All-gods = Vaiśyas. This also appears from the finales. The *nidhana* of the second class is a word that also may be interpreted as residence (see Caland on PB. 7, 3, 11). The *ilā* of the third class represents cattle (see PB. 7, 3, 15), the emblem of the people (see PB. 18, 4, 6; JB. 1, 69). However, the fourth item has no connection with the fourth class, the Śūdras. Prajāpati represents totality and usually forms the divine counterpart of the Anuṣṭubh. See author, *Felic. Vol. Hoens*, Leiden 1983, 42. The corresponding form of (the end of) the Sāman is *ṛksama*. If my interpretation is correct (see n. 3) this means that the end is identical with the *Ṛc*, i.e. with the verse which forms the *yonī* of the Sāman. For the relation between Prajāpati, Anuṣṭubh, the fourth item in classifications and the *yonī* see author, *IT* 10 (1982), 47, n. 12.
- 5 Cf. JB. 2, 431 (*Auswahl*, 229, n. 3). Heaven and earth are meant.
- 6 For the identification *svāra* = *prāṇa* see 121–124, n. 18.
- 7 Cf. PB. 7, 2, 5, where the uniformity of all the Ājyalauds, which are *svāra*, is changed into variation. Cf. also 105–110, n. 7.
- 8 On *cikalpiṣet* see Frenz, *Verben*, 7, who observes that *ciklpiṣet* or *cikalpiṣeta* are the correct forms according to Pāṇini. He translates "Es soll möglichst immer wieder ungleichartig ausfallen" and seems to take the form as a desiderative of *klp* "passend sein". Probably, however, *cikalpiṣet* is an incorrect form for *cikalpayiṣet*. See also Oertel, *Roots*, 14, and Caland (transcript), who emend *cikalpaiṣed* of their MSS into *cikalpayiṣed*.
- 9 See Hoffman, *IJ* 4, 12. For *pumāmṣo* one should read *pumāmṣau*, for *śayātām śayiyātām*.
- 10 See Caland's n. 2 on PB. 7, 2, 5.
- 11 For these three identifications see 121–124, n. 18.
- 12 The explanation might be that the *Ṛc* is the *yonī* for the Sāman. Cf. n. 4. The wife as a mother is a *yonī*.
- 13 For *ta etam* read *ta evam*.
- 14 See n. 6.
- 15 See n. 12.

- 16 On *namstra* see 82–86, n. 13. I read *ahamnamstrah* for *ahannamstrah*.
- 17 Instead of *ned asāni* we should read *ned dasāni*.
- 18 The meaning of *caturārṣeya* is uncertain.
- 19 I add *yadi nidhane*.
- 20 I add *yadi*. The conjunction is necessary here, since the use of a double ending is not prescribed. The text wants to give consolation in case by mistake one has used a double ending.
- 21 Here *prajanana* is procreation or rather a possibility of procreation and therefore can be associated with the *yonī*; cf. n. 12.
- 22 See 80–81, n. 13 and 116, n. 3.
- 23 See 116, n. 1.
- 24 See Staal, *Pratidānam*, 421: "The second *stotriyā* is not based upon JS III, III, 2, as one would expect, but upon JS III, X, 1, i.e. *asya pratnām anu dyutam* (. . .)".
- 25 Now follows a survey of the Jyotiṣṭoma in the form of an ascension from the first Sāman of the Midday laud of the Agniṣṭoma (only indicated by its metre and its ending) to the last Sāman of the Ukthya (indicated by name and ending). This ascension ends with the conclusion of 306. In the outline below the relevant terms of the text are mentioned.

laud	chant	metre	ending	chapter
Midday laud	Gāyatra	Gāyatrī	svara	303
	Āmahiyaya	Gāyatrī	nidhana	304; 309
	Raurava	Bṛhati	ilā	304; 309
	Yaudhājaya	Bṛhati	trinidhana	304
	Auśana	Triṣṭubh	svara	305; 309
First Prṣṭha	Rathantara/Bṛhat		nidhana	305; 309
Second Prṣṭha	Vāmadevyā		svara	305; 309
Third Prṣṭha	Naudhasa		(a)nidhana	305; 309
Fourth Prṣṭha	Kāleya		ilā	305; 309
Ārbhavadapavamāna	Gāyatra	Gāyatrī	nidhana	305; 309
	Samhita	Gāyatrī	svara	305; 309
	Sapha	Kakubh	svara	305; 309
	Pauṣkala	Uṣṇih	nidhana/ilā	305; 309
	Śyāvāśva	Anuṣṭubh	svara	306; 309
	Āndhigava	Anuṣṭubh	madhyenidhana	306
	Kāva	Jagati	svara	306; 309
Agniṣṭoma	Yajñāyajñīya		nidhana	306; 310
First Uktha	Sākamaśva		svara	306
Second Uktha	Saubhara		nidhana	306
Third Uktha	Nārmedha		ilā	306

- 26 The Āmahiyaya. See *CH*, 279 and Caland's notes on PB. 7, 3, 5 and 7, 3, 11.
- 27 Since Indra is associated with strength (*vīrya*) one may compare PB. 7, 3, 13.
- 28 See Rau, *Staat und Gesellschaft*, 51.
- 29 Indra is the finale, Agni the *svāra* Sāman (see 303).
- 30 Cf. PB. 7, 3, 14.
- 31 Cf. PB. 7, 3, 15; 7, 4, 4; 16, 12, 9; ŚaḍvB. 3, 10; ŚāṅkhB. 17, 2; 29, 3; ŚB. 8, 6, 2, 10; 12, 7, 2, 15.
- 32 See PB. 7, 3, 17 with Caland's notes. Cf. 121–124, n. 19.
- 33 The punctuation of the crit. ed. is wrong. Read *trayo vā ime lokāḥ / vajrā ete yan nidhanāni*. Cf. JB. 1, 323 *vajrā ete yan nidhanāni*.
- 34 Cf. PB. 7, 3, 19 with Caland's note. See also Gonda, *Triads*, 101.

- 35 The crit. ed. reads *tad dve api yat tasya āyatana ekaṃ bhavati*. See also Caland's note on PB. 7, 3, 19, in which he reads *dve apidhattasya (?) āyatana ekaṃ bhavati*. I suggest to read *tad dve apidhattas āyatanam ekaṃ bhavati*. The word *nidhana* (finale) also means residence. See Caland's note on PB. 7, 3, 11 and cf. PB. 5, 2, 5 *anāyatanam vā etat sāma yad anidhanam*. Still the text remains obscure. Perhaps two finales (the first and the last) cover two rents and the middlemost *nidhana* is placed as a stronghold inside a rent.
- 36 Cf. PB. 7, 3, 23 and 25.
- 37 Cf. PB. 7, 3, 27-28 on the *prāṇāḥ* on both sides of animals. Caland is right in interpreting this as *prāṇa* and *apāna* and the latter as "wind in the belly" in this case. This is confirmed by the reference to sound made by these *prāṇāḥ* in JB. See also 306 (n. 51).
- 38 According to PB. 7, 7, 16 the Rathantara represents procreative power (*prajanana*). See JB I, 1-65, 56, n. 5 on the combination of *prāṇa* and *retas*.
- 40 I read *naudhasaṃ anidhanam* instead of *naudhasaṃ nidhanam*. The Naudhasa does not have a proper finale, as is observed by Caland in his note on PB. 7, 3, 5 ("... likewise the naudhasa. . . or brahmaṇaḥ prsthastotra is chanted without finale"). See JB. 145-147 on Naudhasa and Śyaita exchanging their Nidhanas. Thus the Śyaita obtains the finale *vasu* and the Naudhasa the finale which is identical with the end of the Pāda of the verse (145-147, n. 127); i.e. it has no particular finale. One might also call this Sāman *ṛksama*. Being without end (*anidhana*) it implies that the lineage will be continued and therefore it means birth.
- 41 See 111-115 (i.a. n. 1) and cf. 156, n. 6.
- 42 See 160, n. 6.
- 43 See 280-290, n. 55.
- 44 See 160, n. 15.
- 45 Read *kurv iti* instead of *kramiṃtati* (v.l. *kurviṃtati*). One should try to sell an old animal.
- 46 Instead of *śāsane vikāram bhuñjase* Caland's transcript reads *śāsena vikāram bhuñjate*. The third person plural is required as well as the instrumental *śāsena*. See also Gotō. I. *Präsensklasse*, 76, n. 51 who refers to JB. 3, 333 (*tasmāt paśūn vicchedaṃ vikāram bhuñjate*).
- 47 *atha yan nidhanena brhatim paricakṣate* is obscure. To what Brhati does the text refer? The Pauṣkala is chanted on an Uṣṇih. It may be noted here that there is a difference between the Kauthumas and the Jaiminiyas. The Kauthuma Sāman is chanted on RV. 9, 106, 1 (see CH, 338-341; Śrautakośa II, 1, 422), the Jaiminiya on RV. 9, 106, 13 (see Śrautakośa II, 1, 427; Staal, *Pratidānam*, 415 and 426).
- 48 The crit. ed. reads *jīvavarani na iti*, Caland's transcript *jivacaraniya iti*. Read *jivavaraniya iti*.
- 49 Read *vānnidharam* as one word.
- 50 Cf. JUB. 1, 4, 2 *yad bha iti* (i.e., with the Himkāra *bha*) *striṇām prajananam nigacchati*; PB. 8, 7, 13; ĀpSS. 5, 25, 11.
- 51 Cf. the beginning of 305.
- 52 See the end of 173 and PB. 8, 7, 8-14 on the pouring out of water which symbolizes the emission of seed.
- 53 I read *saubharam anidhanam* for *saubharam nidhanam*. Cf. n. 40.
- 54 It is remarkable that (just as in PB. 9, 1) the Atirātra directly follows on the Ukthya and that the Śoḍaśin here is left out. According to PB. 9, 1. 25-27 the Atirātra (at least the Sandhistotra) is the match of the Ukthya. See also 206.
- 55 Cf. ŚāṅkhB. 9, 2.
- 56 For *yo jāmi* read *yo'jāmi*.
- 57 It is obvious that *ṛcā* and *prastāvam* should form a compound, since *prastāva* is not a neutre. The analysis of the compound (*ṛcā* instrumental?) is difficult.
- 58 Read *purastātstobha* as a compound.
- 59 Read *rūpājāmi* (*rūpa* + *ajāmi*) as a compound (see Caland's transcript).
- 60 For *sarve* I conjecture *sarvaṃ*.

- 61 Read *nidhanājāmi* as a compound (see Caland's transcript).
- 62 Here again a survey of the Jyotiṣṭoma beginning with the Midday laud starts. See n. 25.
- 63 The Jaiminiya Brāhmaṇa reads *samṛddhayati* for *samardhayati*. Cf. 160, n. 12.
- 64 Cf. PB. 4, 8, 7; 18, 8, 8.
- 65 Cf. PB. 11, 4, 10; 15, 10, 15.
- 66 One expects here a reference to the Śyāvāśva, but according to my information this Sāman has a special tone on the last vowel, rather than an *iḷā*-ending.
- 67 For the correct reading *tatsthānam* (instead of *tasthānam*) see the *Studies* of the editors (sub 311). See n. 68.
- 68 One should read *'tatsthānāni* for *tasthānāni*. See also n. 67.

V. 11. (312-314)

- 1 The crit. ed. repeats (within brackets) the last two sentences of this paragraph till the end of 313. See *Studies* of the editors, in which it is observed that in Whitney's MSS the omission is indicated by a cross. The same is the case in Caland's transcript. The MSS everywhere repeat *sa ha saiva . . . lokaḥ*. However, the omitted lines refer to something which only takes place in the Out-of-doors laud. Therefore I have left out the repetitions. Or should one assume that just by sitting down at the Āstāva during the Bahiṣpavamāna and by knowing the implications of the rest of the Agniṣṭoma one can obtain all these worlds?
- 2 The name Abhijit in connection with Stoma also denotes a particular Ekāha. See PB. 16, 4.
- 3 Cf. ŚāṅkhB. 24, 1.
- 4 See PB. 16, 4-6.
- 5 On these connections see Gonda, *The Vedic God Mitra*, Leiden 1972, 37 f., n. 5; *Dual Deities*, 151 f. Gonda tries to explain away the exclusive relations of Varuṇa with the night and Mitra with the day. See Kuiper, *IJ* 8, 107 and 115 for a different view. Cf. PB. 25, 10, 10; AB. 4, 10; TB. 1, 7, 10, 1.
- 6 Cf. JB. 1, 11: "Whatever is on this side of the sun, night and day carry this away from here, as a whirlwind may carry away".
- 7 See PB. 16, 7, 2, where, however, the gods in general are associated with the Sarvajit. According to Caland (n. on PB. 16, 7, 1) the Sarvajit One-day-rite is in the Brāhmaṇas only recorded in PB. 16, 7.
- 8 On the Udbhid Ekāha see PB. 19, 7.
- 9 See ŚSS. 14, 46, 1 and 15, 11, 11 on this Ekāha.
- 10 Instead of *jīyate* I read (with Frenz, *Verben*, 16) the v.l. *jayate*.
- 11 No Ekāha of this name is known.
- 12 Cf. AB. 6, 5; GB. 2, 5, 11. Elsewhere (PB 16, 15, 8; 19, 9, 4) the Prsthās are equated with food and cattle, two representations of *śrī*.
- 13 Cf. ŚB. 1, 2, 2, 11; 1, 7, 4, 9; 1, 9, 3, 2; 2, 6, 2, 18; 3, 3, 1, 7; JB. 1, 52. See also JB. I, 1-65, 163 f. on water as *śānti*.
- 14 Otherwise Hoens, *Śānti*, 96-97: "If in the time between (them) the showers should be interrupted. . . ." He remarks: "When this period brings too much rain, floods and the failure of harvest will be the consequences of it. When the rain however falls at intervals, these disasters are warded off, conjured".
- 15 The Ārbhava Pavamāna is equated with hearing, the microcosmical counterpart of the quarters of space, in ŚāṅkhB. 16, 4.
- 16 See Oertel, *Roots*, 96, who assumes that a final dative must be hidden in *pāpmānasiṣāya* (crit. ed.: *pāpmā na siṣāya*).
- 17 The Yajñāyajñīya represents the top of the Agniṣṭoma.
- 18 See n. 1. Here the two sentences are repeated in all the MSS. From the Bahiṣpavamāna (where indeed one sits down at the Āstāva), i.e. from Agni, till the Yajñāyajñīya, i.e. Āditya, a path is followed in which one identifies or associates oneself with the deities connected with the successive stages of the Agniṣṭoma.
- 19 The verb *sah* used here may point to Agni's epithet *sūnuh sahasaḥ*.

- 20 Probably *vāc* is described here as Brahman.
 21 This may refer to the so-called water doctrine according to which the cycle of life starts with rain. See *JB. I*, 1–65, 243 ff.

V. 12. (315–321)

- 1 Cf. 1, 100; 259.
 2 Cf. 206, n. 7.
 3 See ŚāṅkhB. 3, 2; 11, 1; JUB. 2, 8, 3.
 4 Cf. 100 (n. 30); 259.
 5 See the beginning of 101.
 6 Cf. 1, 261. Mind is associated with the moon just like seed (see n. 9).
 7 The *Brhātī* is called the *Svarāj* among the metres by PB. 10, 3, 8; 24, 9, 3.
 8 See 246, n. 19.
 9 For the equation of moon and seed see Gonda, *Change and Continuity*, 43 and 48; Bodewitz, *Ind. Taur.*, 10, 52.
 10 On *samudūh* see Frenz, *Verben im JB*, 58.
 11 On Brahman denoting (cosmic) totality and representing the fourth item in classifications (as such to be equated with the moon, Soma, *manas*, the *Retasyā*) see Bodewitz, *Felic. Vol. Hoens*, 33–68. For the identification of moon and Brahman cf. AB. 2, 41, 6.
 12 The *Retasyā* is equated with *Prajāpati* elsewhere (see Bodewitz, *Indol. Taur.* 10, 52).
 13 Cf. 102, n. 42; 260.
 14 For this intertwining of two syllables see 102, n. 43. I have emended *o3rvāṇo* into *om ā3tharvāṇo*. See *CH*, 178 and Caland's transcript (where *o sarvāṇo* is changed into *otharvāṇo*).
 15 See 102, n. 46. The Kauthumas sing *śādhā* (instead of *śodhā*) on the second and third syllables of *oṣadhībhyah* (JS. 3, 1, 5).
 16 The word *śukra* also denotes Soma.
 17 See 102, n. 52.
 18 See 102, n. 55.
 19 The root *pū* also denotes "to make clear, to illumine", the activity of the sun.
 20 Cf. 99, n. 19.
 21 On *āvṛśc/āvraśc* and its syntactical connections see Oertel, *Roots*, 84–87.
 22 Read (with Oertel, *Roots*, 60) *eke* for *ete*. See also Caland's transcript.
 23 See 103, n. 56 on *vigā*. In 103 not discerning the *Paṅkti* produces confusion of the (five) seasons.
 24 The crit. ed. reads *etām vigāyanti*, but the context requires a negation and a conjunction or a relative pronoun. Caland's transcript and Oertel, *Roots*, 60 read *ya etām vigāyanti*.
 25 See 261, n. 12.
 26 The crit. ed. reads 'yado ovā' iti, Caland's transcript *yad o vā iti*. The unity expressed by *saṃ* in *saṃgīta* refers to the fact that all the *Sāmans* end with *o vā* (see Staal, *Pratidānam*, 416; *Śrautakośa* II, 1, 285 ff.). Actually only *vā* forms the *Nidhana*; *o* is the *Upadrava*. From JUB. 1, 2 it appears that *vā* stands for *vāc*.
 27 According to 1, 110 all the *Ājya* Stotras are chanted on *Gāyatrī*. Since, however, the *Ājyas* are *Dhūrs* (the *Ājya* *Dhūrs*) they may be chanted on different metres in agreement with the situation of the Out-of-doors laud. See 1, 107 ("If he should sing the other *Dhūrs* on different metres, he also has to sing the *Ājya* *Dhūrs* on different metres").
 28 For the text of the *Ājya* Stotras see Staal, *Pratidānam*, 414; 417–419; *Śrautakośa* II, 1, 330; 337; 342; 347. The *Samhitā* text chanted in the *Prastāva* portion of the *Sāmans* is quoted. In the *Prastāva* itself everywhere the last syllable ends in *-om*.
 29 Oertel, *Roots*, 20 reads *śatyāyanir* instead of *sātyayajñir*.
 30 There is (outside *JB*) no parallel for *rdhukam*, for which we should perhaps read (with Oertel, *Syntax*, 330) *ardhukam*. See Wackernagel-Debrunner II, 2, 481 f. on

the neutre *-uka-* formations. For *JB*. parallels see Lokesh Chandra, *JB II*, 1–80, 29, n. 13–14.

- 31 If I am not mistaken, the context requires a negation, which is missing in the text.
 32 Read with Caland's transcript *hāsyaitābhyām* instead of *hāsyai tābhyām*.
 33 Caland (*Auswahl*) translates *sāmabhir* by "vermittelt der Singweise". Since the *Gāyatra* is likewise a *Sāman* I translate "with some (other) chants".
 34 On *kila* see L.A. van Daalen, "The particle *kila/kira* in Sanskrit, Prakrit and the Pali *Jātakas*", *IJ* 31 (1988), 111–137 (esp. 132, n. 26). See also I. Ickler, "Die vedische Partikel *kila*", *KZ* 90 (1977), 66 (especially on the meaning of *as* in this passage).
 35 Caland reads *athopagūtenaiva te 'jāyanta* and translates "Da wurden sie (die Götter) durch . . . geboren", which does not make sense. I follow the reading *te 'yajanta* and make *upagūtena* refer to the sacrifice which has an additional or new chanting of the *Gāyatra* *Sāman* insofar as the *Dhūrs* are applied in this new version.
 36 I have not translated *Śatyāyani*'s words *etasmīn* (v.l. *etasmāt*) *tad yad vidvān śreyān bhavati*, which are not clear. See also the *Studies* of the editors.

V. 13. (322–335)

- 1 The first half of 322 is identical with 336. Only in the beginning there is a variation (*āmahīyavam/samhitam*; *prājāpatyam/brāhma*). Cf. also JUB. 1, 8, 10–11. See Oertel, *Roots*, 45. The Midday Service actually does not begin with the *Āmahīyava* *Sāman*, but with the *Gāyatra*. See 321 and 299–311, n. 25.
 2 Cf. *JB*. 2, 13.
 3 For *tasminn aprasasta eva* (thus is also read by Oertel, *Roots*, 45) Caland (transcript, in margin) suggests to read *tasmin nu prasasta eva*. This is also the reading of his transcript in 336. The crit. ed. reads (without v.l.) *tasminn u prasasta*.
 4 Cf. JUB. 1, 8, 4 *sa imam trayam vedam apīlayat. tasya pīlayann ekam evākṣaram nāśaknot pīlayitum om iti yad etat*.
 5 Cf. JUB. 1, 8, 10–11 . . . *tasmin etad evākṣaram apīlitam avindann om iti yad etat. eṣa u ha vāva sarasaḥ. tenainam prāyuvan yathā madhunā lājān prayuyād evam*.
 6 The non-musical connotation of *pratigṛh* refers to obstruction and defeat.
 7 Read with Caland's transcript and Ehlers, *Emendationen*, 46 *sāmābhigīyate* for *sāmabhir giyate*. Here *abhi* seems to denote the addition or rather the renewal. The raising after the *Pratīhāra* may represent a new *Udgītha*.
 8 See 121, n. 2.
 9 PB. 3, 12, 2; 19, 5, 6; 19, 6, 2; ŚB. 12, 8, 3, 13; 13, 3, 6, 5. The sixteen parts are head, neck, body, tail, four feet and eight hoofs (eight halfhoofs).
 10 On *pratta* see *Studies* of the editors and *JB. I*, 1–65, 64 n. 2.
 11 Cf. PB. 6, 7, 15 *paśavo vai pratiharṭr*. The other identifications are less clear. Making a continuation of the *Prastāva* into the *Udgītha* may symbolize the continuation of the lineage. The setting apart of the *Prastāva* (*vihṛte prastāve*) by the *Udgātṛ* may refer to the exclusiveness of the nobility.
 12 Instead of *brahmavarcasam hi svaram upaimi* one should read with Caland's transcript *brahmavarcasam hi svarah sa yan nidhanam svaram upaimi*.
 13 Cf. 124, n. 19.
 14 The subject *vajrāḥ* requires the form *ārohanti* instead of *ārohati*.
 15 Cf. 127, n. 26–27.
 16 See Klaus, *Kosmologie*, 140.
 17 Cf. 1, 254, n. 19; ŚB. 12, 8, 2, 26; JUB. 1, 25, 7 – 1, 26, 1.
 18 According to Caland, *Auswahl*, 109, n. 1 the accusative *etām diśam* is strange and should stand for an ablative by attraction. See also Oertel, *Syntax*, 281 f. I doubt the correctness of this solution. In my view *etām diśam* denotes hell, the south-western direction. See Minard, *Trois Énigmes* II § 17 a on *etām diśam*. Cf. also *JB. I*, 1–65 143, n. 9 on a similar use of other pronouns (oral tradition or taboo).
 19 See Oertel, *Syntax*, 157 on this hypostatized absolute locative.
 20 Instead of *eṣu* I read *eṣa*.

- 21 The meaning of *āyatana* in this passage is rather uncertain. The Prastāva is some sort of anchorage for the Rc, since the Rc is still quite recognizable here. The Pratihāra is a different form of holdfast. After the unexpressed way of chanting the Udgītha one knows by the clear Pratihāra how far the text of the Rc has proceeded in the Sāman singing. The Rc is the *āyatana* of the Sāman during the unexpressed way of singing. It is that to which one may have recourse (the military connotation of *āyatana*) or that which forms the background, substratum or *yonī* (actually the term used for the Rc in connections with the Sāman). See also Gonda, “*āyatana*”, *ALB.* 23, 1–79 (especially 60; 63). For him who knows thus the *āyatana* is rather concrete: a vast homestead (Gonda, o.c., 6).
- 22 On *atisvar* see Caland’s note on PB. 13, 12, 11.
- 23 See JSS. 17 and CH § 199 b. Cf. also PB. 7, 7, 14 and JB. 130, n. 24.
- 24 Cf. JSS. 17; LSS. 2, 9, 8; PB. 7, 7, 19.
- 25 Gastra, JSS. ed./tr., XVII completely misinterprets this sentence by taking *vāmadevyam* as the object. For a correct interpretation see Hoens, *Śānti*, 95. The Rathantara is dangerous and should be appeased by the introductory formulas of the Vāmadevya, which itself is already a Śānti (see Hoens, o.c., 96–97).
- 26 See Gastra, JSS. ed./tr., 25, n. 3.
- 27 Instead of *ye śānte* I read *yo ’śānte* (Caland’s transcript: *ye ’śānte*). Here *yo* stands for *yadi kaścid*. Hoens, o.c., 95–96 follows the text of the crit. ed. and consequently his interpretation makes no sense. If the Rathantara is not appeased by the quoted formulas, the Vāmadevya, though being a Śānti, does not help any more.
- 28 The sun is *bhā*, since this Stobha can be connected with the root *bhā* ‘to shine’. On the other hand the sound *bhā* represents the sound produced by the calf which makes the milk flow.
- 29 Cf. 128 (beginning) and see also JB. I, 1–65, 64 n. 3 on mind/thought preceding speech.
- 30 Read *vijahātu* instead of *nijahātu* (see Caland’s transcript).
- 31 The crit. ed. reads *pūrnamukhena pradhūnvan* without v.l. Oertel, *Roots*, 39 reads *pūrnamukhenāpradhūnvan*, which is also the reading of one of Caland’s MSS. (the transcript prefers *pradhūnvan*). On account of *pūrnamukhena* (cf. MSS. 1, 5, 3, 7) one expects a blowing without a negation. Moreover there may be a correspondence with *upadhūnvan* below. On the other hand *pradhū* implies a removal, which does not suit the conclusion *śriyam etad ātman dhatte*: one keeps the Rathantara inside oneself. With some hesitation I have adopted *pūrnamukhenāpradhūnvan*. See Frenz, *Verben im JB*, 59.
- 32 See Frenz, *Verben im JB*, 59.
- 33 Read *udgāteleti* (as suggested by Caland in his transcript) instead of *udgātā ’il’ iti*.
- 34 The fact that the Rathantara is identified with the earth may indicate that *āyatana* here does not only denote a house, but also the surrounding land. See also n. 21.
- 35 Mostly *bhaga* denotes the female parts, which is excluded here. See also Caland, *Auswahl*, 125, n. 2.
- 36 These Stobhas represent *adugdhā iva dhenavaḥ* (CH § 199 b).
- 37 Cf. PB. 7, 7, 13–14. See also n. 23. The Rathantara is the earth as well as a *ratha*. The touching of the earth before the Rathantara (see n. 23) has a different function, but is also based on the identification of Rathantara and earth.
- 38 Cf. 132, n. 41.
- 39 The crit. ed. reads *kalāṣa*, though the MSS. have *kalaṣa*. In their *Studies* the ed. choose *kalaṣa* (“in the soma-trough”), which does not make sense at all. Cf. 2, 173, where the edition reads *kalaṣo* and two MSS. *kalāṣo*. See Ehlers, *Emendationen*, 42.
- 40 *adhi* with the accusative is very exceptional. See Delbruck, *Altind. Syntax*, 441.
- 41 Cf. PB. 2, 4, 2.
- 42 For *ūno nārambhaṇaḥ* (thus also Caland’s transcript) read *ūnonārambhaṇaḥ*.
- 43 On *prāvasito* (from *pra-ava-sā*) see *Studies* of the ed.
- 44 Cf. AB. 5, 30.
- 45 See JB. I, 1–65, 46, n. 1; 85, n. 2.
- 46 Cf. ŚB. 9, 1, 2, 38. The (life)breath is the dearest possession. See also 142 (beginning).

- 47 On the independent Vāmadevya see 144 (n. 52); PB. 7, 9, 12 ff. Probably the Vāmadevya, which is equated with the intermediate space, should neither follow the Bṛhat (heaven) nor the Rathantara (the earth).
- 48 See 143.
- 49 See Caland, *Auswahl*, 127, n. 1; Wackernagel-Debrunner, *Altind. Gr.* II, 2, 8 on *vicchidvaha*.
- 50 Probably Prṣṭha also denotes the back here, in a wordplay. A *prṣṭhavaha* is a beast of burden.
- 51 See LSS. 2, 10, 1 (DSS. 6, 2, 1) with Parpola’s note.
- 52 Cf. JB. 2, 34.
- 53 I doubt whether all this is placed in the sacrificer, as Caland assumes in his *Auswahl*. The Vāmadevya should be strengthened anew.
- 54 See LSS. 2, 10, 2.
- 55 On these seven worlds see author, *Indol. Taur.* 10 (1982), 50 f., where parallels are mentioned. On Upodaka see o.c., 50, n. 31.
- 56 Instead of Abhidyu the parallel SāṅkhB. 20, 1 has Adhidyu. Cf. also JB. 3, 347. Varuṇa’s world is the fourth world, lying above (*adhi*) heaven (*dyaus*). Klaus, *Kosmologie*, 175 suggests to read *adhidyu*.
- 57 In the parallel JB. 3, 347 the correct *āsanāyā* occurs instead of *āsayā*.
- 58 The words *svasareṣu dhenava(h)* of the Rc are sung as *svasārāyīṣu dhenāvāḥ* in the Udgītha of the Naudhasa according to CH, 319. The Jaiminiya version has *svasa rā yi sū dhenā vāḥ* (Staal, *Pratidānam*, 424) (*Śrautakośa* II, 1, 405: *svāsārāyīṣudhenāvāḥ*). In the Brāhmaṇa text of the crit. ed. the most striking difference is **rādhiṣu* instead of **rāyīṣu*. This may be a scribal error, since *ya* and *dha* are often confused (see Lokesh Chandra, *JB. II*, 1–80, XVI). On the other hand the text of the Udgītha seems to be used in the argumentation of the Brāhmaṇa (or of the quoted Brahmin). There seems to be a reference to the own specific destination (*sva* or *svā* in the Sāman text) and to prosperity (*samr̥dh* in the Brāhmaṇa text, *sa(m)r̥dh* in the Sāman). If we read (with Caland’s transcript) *svāsārāyīṣu* . . . , then a reference to *rayis* may be seen in the text.
- 59 The own destination or rather sphere of activity of the sacrificer lies on earth for the time being. If I am not mistaken a distinction is made between the sacrificer and the Naudhasa Sāman (the so-called Brahmasāman denoted by the pronoun *enad* in the text) for which the Brahmaloka is the *priyam dhāma* par excellence since it is called Brahmasāman.
- 60 See Frenz, *Verben im JB*, 41, whose emendation *vyavasāyayann* for *vyavasāyann* is confirmed by Caland’s transcript.
- 61 Read *māṣācitam* for *bhāṣācitam* (see Caland’s transcript).
- 62 The edition (as well as Caland’s transcript) reads *nakārīṇām oyiḷā*, but *nakārīṇām* is the Upadrava of the first Stotriyā and does not belong to the *ilā*. Staal, *Pratidānam*, 424 records as finale *ho yi lā*. The Kauthumas sing *ho yi dā*.
- 63 See PB. 10, 11, 1 with Caland’s n. 2. Read with Caland’s transcript *ūrdhvām* for *ūrdhvam*.
- 64 The punctuation of the crit. ed. is not correct. Instead of. . . *nūtātameval ilām* we should read . . . *ṇūtātām eveḷām* . . . (as also appears from Caland’s transcript).
- 65 See 154, n. 14.
- 66 The undefined criticism undoubtedly refers to the fact that the upward *Ilā* transfers the sacrificer to heaven so that he is not able to complete his lifetime on earth. See the end of this chapter. This agrees with the end of 334. Other criticism may refer to actions or situations expressed by *ud-han*: . . . *uddhatevaiṣeḷā* . . . (“This *Ilā* is lifted up so to say”) and *anudghātāya* (end of 335).

V. 14. (336–341)

- 1 Cf. 322 which is almost completely identical, but deals with the Āmahīyava Sāman which is sacred to Prajāpati.

- 2 Mostly *puruṣacchandāsā* denotes the Dvipadā metre. For Uṣṇih and Kakubh as the two feet see 158, n. 2.
- 3 See 97–104, n. 46.
- 4 Actually *asṛk* does not mean blood in the R̥c, but forms the first two syllables of the verbal form *asṛkṣata* (RV. 9, 106, 14).
- 5 *dr̥ghyām eva nirdyotayed dr̥ghīmānīti vai paśantya santi*. I have no solution for the problems of this corrupt text.
- 6 The text reads *ete* instead of *eke*. According to Caland, *Auswahl* par. 115, n. 5 *ete* should refer to people mentioned in the preceding corrupt passage. This is doubtful, since a new subject is treated here.
- 7 As has already been observed by Caland in his *Auswahl*, this story is rather puzzling. The subjects of the sentences often change and sometimes it is not clear who is speaking to whom. The structure of the whole passage is also strange. So much seems to be clear that the just appointed Purohita leaves the court of Prāsenaṣita after having made a remark on the son of the king. In order to attribute some sense to the information about the incorrectly speaking prince I have changed the text and read *aprameya*. Perhaps Caikitāneya, a famous authority known from other Vedic texts, is rather indignant about the uncivilized situation at the court of the Kosalas who live in the East and were later Aryanized than other peoples (*Vedic Index*, s.v. Kosala). Brahmadatta Caikitāneya probably is not an easterner. In JUB. 1, 59, 1 ff. he is invited as an honourable guest at the court of a Kuru king, where he impolitely ignores the Purohita and fails to address him. The abrupt departure of Caikitāneya suits the further information about him. According to Caland the king himself departs.
- 8 Does this mean that he regarded himself more important than the local people, the Vaiṣṇis?
- 9 Caland asks in a note whether two names should be hidden in *bahupradāyabāhvādhetau*. This is unlikely. Probably they try to get the arrogant Caikitāneya to have a discussion with them by offering him much money and honour.
- 10 It is not clear how this Gaṇuṣas can turn up again here. Or is he rather than Caikitāneya the subject of the preceding *sa hovaca*? On Gaṇuṣas and Caikitāneya see also JUB. 1, 38, 1 f.
- 11 Cf. 163 (n. 13).
- 12 Read (with Caland's transcript) *anucaṣṭe* instead of *anuvaste*.
- 13 The five animal victims are man, horse, bullock, ram, he-goat. See PB. 2, 4, 2, (with Caland's note). Cf. AB. 3, 23; 4, 3; 5, 4; 5, 5; 5, 18; 5, 19; ŚāṅkhB. 13, 2; TB. 1, 6, 3, 2; ŚB. 1, 5, 2, 16.
- 14 Outside the Sāmavedic prose texts this is a current equation based on the fact that the Jagatī as third metre is connected with the third Varṇa, which takes care of the cattle.
- 15 Cf. 1, 173.
- 16 Read *annam* (with Caland's transcript) instead of *antam* (undoubtedly produced under influence of *antataḥ* below which refers to the fact that the Yajñāyājñīya is the last Sāman).
- 17 According to Heesterman, "The Conundrum of the King's Authority", *Kingship and Authority in South Asia* (ed. J.F. Richards), Madison 1978, [= *The Inner Conflict*, 235, n. 402] *śārdūlājīnam* should be emended to *śāmūlājīnam*. See, however, Ehlers, *Emendationen*, 11.

VI. 1. (342–344)

- 1 Instead of *mahārātre* the old parallels read *mahatī rātryāḥ* (KS.), *rātriyaī* (TS. 7, 5, 5, 1–2), *ratreḥ* (PB.). On its meaning see Gonda, *The Vedic Morning Litany*, 1981, 2f.
- 2 *eṣām* and *enān* refer to the simultaneously sacrificing rivals.
- 3 Mylius, o.c., 127 translates *pūrvo vasatīvarīr jigrāhayiṣet* by "Als erster möge man die 'Übernachtungswasser' schöpfen" and does not express the causative and the desiderative. According to CH § 108 it is indeed the Adhvaryu himself who draws up the water (before sunset).

- 4 Cf. ŚB. 3, 9, 2, 16 quoting a formula which states that the Vasatīvarī waters are the share of all the gods.
- 5 Mylius' translation of *yajante chandobhyo 'bhībḥūtyai* "... opfert man mit den Metren für die Überwältigung" is wrong, as also appears from the following formula ... *gāyatriyaī chandase 'bhībḥūtyai svāhā*.
- 6 The meaning of *saṁveśāyopaveśāya* seems to be "(I offer thee) that my rival may lie down and sit down (i.e. be too late for his sacrifice)" (see also Caland on PB. 9, 4, 6). Caland, *ApSS.* 14, 19, 1 translates the rest of the formula with "für die Überlegenheit der Gāyatrī. ...". See, however, also his rendering of PB. 9, 4, 6 "For the conquest of the gāyatrī-metre" and Mylius' translation "Für die Bezwingung des gāyatrī-Metrums". It is true that PB. 9, 4, 7 states that the metres are the conquests and that by means of these metres one conquers the rival, but in the construction of the double dative the first dative (the noun) often forms the object of the second (the 'infinitival' dative). By means of the own application of the metres one subdues the metres of the rival. On the other hand the construction of the double dative also allows the interpretation "in order that the Gāyatrī may overcome". For the type *īndrāya pātave* ("that Indra may drink") see J. Haudry, *L'emploi des cas en védique*, Lyon 1977, 104 ff.
- 7 See ŚSS. 13, 5, 12 (with Caland's note).
- 8 Cf. TS. 7, 5, 6, 3; TB. 3, 3, 7, 3. Prajāpati represents totality.
- 9 One should not with Mylius interpret *yathāyatanam* as "wie eine Festung". See Gonda, "Āyatana", *ALB* 23 (1969), 1–79 [= *Sel. Stud.* II, 178 ff.]. The compound is distributive and means "everyone in his *svāyatana*". Mylius' translation of *evamāyatanā vā r̥vijāḥ* "Diese Priester sind nämlich Festungen" is likewise not correct (see above).
- 10 This paragraph has been borrowed by ŚSS. 13, 5, 7–12.
- 11 Sparreboom, *Chariots*, 23; 125; Bodewitz, *ZDGM, Suppl.* II (1974), 293, n. 7.
- 12 Here our Brāhmaṇa especially follows TS. 3, 1, 7, 2.
- 13 Cf. ŚSS. 13, 5, 14.
- 14 There is closer agreement with TS. 7, 5, 5, 2 and KS. 34, 4 than with PB. 9, 4, 13–17. The hymns are 2, 12; 10, 128; 1, 165.
- 15 Cf. RV. 2, 12, 8 *yām krāṇdasi samyati vihvāyete ... sā janāsa īndrah*.
- 16 The Jaiminiya version is much more elaborate than the Brāhmaṇa parallels, which itself already might be an indication of lateness. Moreover, it is to be observed that these parallels (KS. 34, 4; TS. 3, 1, 7, 3; PB. 9, 4, 15; TB. 1, 4, 6, 3–4) only mention Agniṣṭoma, Ukthya and Atirātra. They all miss the Śoḍaṣin. Again a sign of lateness of our text? For Dvirātra and Trirātra see also ŚSS. 13, 5, 19–20.
- 17 Read with Caland (transcript) *saṁtasthānāyor* for *saṁtiṣṭhānāyor*.
- 18 Read *imam* for *iyam* (as Caland suggests in his transcript).
- 19 Instead of *ākuvetaṁ evojjigīṣet* (v.l. *kubeta tam*) read (with Caland's transcript) *ākuvetaṁ tam evojjigīṣet*.
- 20 See Sparreboom, *Chariots*, 36. In order to win the Samsava one should have an early lead, i.e. one should try to start one's sacrifice before the rival. PB. 9, 4, 12 uses a comparison with ships to express the same. The early start, however, is not sufficient. One should finish the sacrifice before the rival. See ŚSS. 13, 5, 2.

VI. 2. (345–347)

- 1 The plural (of the consecrated) indicates that instead of the Jyotiṣṭoma here the Sattras are meant in which every priest is consecrated. See Keith, *Rel. and Phil.*, 349. This expiation therefore does not belong to the Agniṣṭoma-prāyaścittāni.
- 2 They are tied up in their own black deer-fells. See *ApSS.* 14, 22, 11.
- 3 This detail is missing in the version of PB.
- 4 Caland gives a slightly different interpretation of the two words *anyad* in his translation of PB. 9, 8, 2 *etad anyat kuryur abhiṣutyānyat ...* "They should, further, do the following: having pressed out further the soma ...".
- 5 The placing of the bones is not explicitly mentioned by PB. KS. and TB. only state

- that they should be put to the south of the Vēdi. Now PB. offers two options for the spot where the singing should be done: *ya 'sau dakṣiṇā sraktis tad vāstuyur mārjalye vā*. According to the commentary the southern corner should be the south-eastern corner of the Mahāvēdi. The south-eastern quarter is indeed the world of the Pitṛs. See ŚB. 13, 8, 1, 5. See, however, ŚSS. 13, 11, 2, where the south-western corner is prescribed. See also HirŚS., VaiŚS. and AthPr. on the southern *śroni* of the Mahāvēdi, i.e. the south-western part. JB. seems to have adapted the version of PB. by leaving out *vā . . . vā* and inserting the placing of the skeleton. The reverse, i.e. an adaption of JB. by PB., is hardly plausible. It is remarkable that ŚSS., which mostly follows JB. in this section, has both *vā*'s. Caland appears to have misunderstood the first *vā* and to have connected this with ŚSS. 13, 11, 1 (in his ŚSS. tr.).
- 6 The other texts mention here the verses of Sarparājñi, but PB. 9, 8, 7–8 states that Arbuda removed his dead skin by singing the verses of Sarparājñi. These verses start with *āyām gaūh pśnir akramit* (RV. 10, 189, 1; JS. 2, 6, 3; 3, 59, 18; = SV. 2, 726; ārg. 5, 5). On the Sārparājñis see JB. 3, 303. See also Krick's rather speculative note in *Das Ritual der Feuergründung*, 409 f.
 - 7 For the association of the Pitṛs and a third world cf. PB. 9, 8, 5 and TB. 1, 3, 10, 5; 1, 6, 8, 7 (where just as in the present passage *itas* is added). However, the Pitṛloka is connected with Soma (ŚāṅkhB. 16, 5) and Yama (ŚāṅkhB. 16, 8), symbols of the fourth world. Does the addition of *itas* (which is missing in PB.) imply that this third world actually is the fourth world? See author, *Indol. Taur.* 10, 45–54 (especially 51–52).
 - 8 Cf. PB. 9, 8, 4.
 - 9 The missing of Prastāva and Pratihāra is not mentioned in the older sources (not even in PB.), but the Sūtras refer at least to the fact that there should be no Pratihāra (apparently interpreted as “shutting, closing”). The lack of a Prastāva is only found here and the explanation is rather far-fetched.
 - 10 According to PB. 9, 8, 9 they beat the left thighs, which is preferable. Note, however, that ĀpŚS. 14, 22, 1 agrees with JB. The beating of the left thighs is prescribed for a second circumambulation (14, 22, 2).
 - 11 For *apasalir* we should read *apasali* (see Caland, *WZKM* 28, 63 and JB. 1, 49 and *Over en uit het JB.*, 24) or rather (with Hoffmann, *III* 4, p. 12) *apasalim*. On *paryapayanti* see Hoffmann, o.c., 12–13. On this *circumambulatio* in connection with the cremation see also JB. I, 1–65, 147, n. 26.
 - 12 For *nīdhū* ‘to fan’ (rather than ‘schütteln’, Frenz, *Verben im JB.*, 23) see PB. 9, 8, 10 (with Caland's notes). See also ŚB. 13, 2, 8, 4 (with Eggeling's note) and Minard, *Trois Enigmes* I, 402 a. In the mentioned parallels (cf. also ĀpŚS. 15, 8, 8) fanning and *circumambulatio* go together. This fanning (probably made with a tip of the cloth) may have the fire as its object, but it is doubtful whether its sole function is the kindling of the fire. We may compare the priests who beat their thighs and walk around the Mārjalya with the dancing girls of the Mahāvratā who beat their thighs and do the same (having *kumbhas* of water on their heads).
 - 13 Cf. PB. 9, 8, 11. Indra and Vāyu are the prototypes of the successful drivers.
 - 14 This prescript only refers to the sacrifice to be performed for the bones of the deceased at the end of the year's Sattrā. See PB. 9, 8, 13–16 and Kṣudrasūtra 1, 11 (nr. 45) translated in Caland's note on PB. 9, 8, 16. The essential information that this special rite is meant is strangely missing in our text.
 - 15 Read (with Klaus, *Kosmologie*, 172, n. 60) *asaṃmito* instead of *asaṃmite*.
 - 16 The three *prāṇas* are probably *prāṇa*, *vyāna* and *apāna*.
 - 17 Instead of the puzzling *vāvamudha* I read *vāva mukha*. At least a word denoting beginning or opening is required in the context.
 - 18 Cf. PB. 9, 8, 13. The reason seems to be that sacrifice and *vāc* are identical (see Caland's note 4 on PB. l.c.). Caland refers to ŚB. 13, 3, 6, 6, where, however the argumentation is the reverse (“For when the sacrifice is complete, Vāc (speech and sacred writ) is wholly gained, and, being gained, it now is exhausted in strength, and, as it were, wounded and mangled”, tr. Eggeling). The argumentation of the Sāmavedins is that the year (i.e. time) heals all wounds and that a too early sacrifice

is a still wounded sacrifice (=speech). Read (with the parallels and Caland's marginal note in his transcript) *aruṣkṛtā* for *ariṣkṛtā*.

VI. 3. (348)

- 1 Instead of *sāmi sattrād* Ghosh reads *sāmisattrād* and the editors adopt this wrong reading in their “Studies”.
- 2 See Hillebrandt, *Ritual-Litteratur*, 138 f.
- 3 Cf. ŚB. 13, 3, 2, 1; TB. 3, 9, 9, 1.
- 4 For *atiprayuj* M-W's dictionary only gives “to separate from (+instr.)” as meaning. See, however, Mylius' dictionary s.v. *yuj*, *atipra*–; “übertreffen” (cf. Caland's rendering of PB. 9, 3, 2 “he even exceeds (the session)”). Here *ati-prayuj* means “to do, carry out, perform, accomplish more in the ritual”.

VI. 4. (348–349)

- 1 The expiations concerning the end of the Atirātra are discussed here in connection with the expiation about the interruption of a Sattrā in which an Atirātra plays a role. This combination made by PB. and JB. has no parallel in some of the other texts dealing with these subjects.
- 2 On *astuta* meaning “noch nicht ganz (vollständig) gesungen” see Oertel, *SBAW* 1941, II/9, 13, n. 1.
- 3 I.e. they should chant the Stotra corresponding to the Hotṛ's Śastra. See ŚSS. 13, 10, 4; PB. 9, 3, 3 (with Caland's note).
- 4 Oertel, *Syntax*, 259 translates *pūrve stuyur. . . .* and *uttare . . .* by “. . . they should chant the first two (verses). . . . (and). . . . the last two (verses). . . .”. Apparently he interprets *pūrve* and *uttare* as dual accusatives, which is hardly acceptable. Ghosh, 87 translates “. . . they should chant. . . . on the first (round) and . . . on the last (round)”. Ghosh starts from locatives sing., but his translation “on . . . round” is not correct, since one chants on verses and in a particular round. Caland renders the parallel ĀpŚS. 14, 23, 13 “. . . so halte man das Stotra . . . nur auf der ersten Runde und. . . . auf der letzten Runde”. In a note he observes: “Āpastamba's *pūrvasmin paryāye* ist nicht recht deutlich; man erwartet eher *madhyame paryāye*”. I assume that *pūrvasmin* in Āp. is *pūrve* in JB. and that these locatives denote the first of the two remaining *paryāyas*, i.e. the second or *madhyama paryāya*.
- 5 Six + three + three + three makes fifteen, the number of each laud.
- 6 Oertel, *Roots*, 42 and Caland (in his note on ĀpŚS. 14, 24, 12) place a stop after *sarvebhyah*, which, however, is nowhere in this passage added to *itarebhyah*. Cf. ĀsvŚS. 6, 6, 4 on all the Rgvedic priests being involved in the reduction.
- 7 The meaning of *agavāyanibhir* is uncertain. Caland (transcript) and Oertel, *Roots*, 42 read the word without the negative prefix *a*–, but one expects something negative.
- 8 RV. 1, 44, 1 ff.; SV. 1, 40; 2, 1130; JS. 1, 1, 4, 6; 4, 11, 8.
- 9 The twelve verses represent the twelve lauds (4 + 4 + 4) of the three rounds.
- 10 Oertel, *Roots*, 42 derives this conditional from *nī*. See also Frenz, *Verben im JB*, 24, who supplies the augment in *anaīṣyat* from the other conditionals of this context (*astoṣyat*, *abhaviṣyat* etc.). Evidently, however, we should analyse *naīṣyat* as *na + aīṣyat* (from *i*). For *i* with the ablative see e.g. 133, n. 44. See also Ehlers, *Emendationen*, 105, who reads *nāīṣyat* (MSS. *naiṣyat*).
- 11 The meaning of the corrupt (?) *prasnāntam* is not clear. One expects a participle expressing knowledge (“someone who knows even this”).
- 12 For *abhyudīṭapy* one should read *abhyudite 'py*.
- 13 For *hāvaram* read with one of Caland's MSS. *hāparam*.

VI. 5. (350–351 beginning)

- 1 RV. 8, 94, 1–3; SV. 1, 149 ff.; JS. 1, 2, 1, 4, 5, ff.; 4, 10, 8, ff.

- 2 The idea that cows (rather than calves) are sucking, is strange. In RV. 8, 94, 1 the cow is even the mother of the Maruts. Wackernagel-Debrunner II, 2, 672 strictly declares that *dhā* only means 'to suck', in spite of the derivation of *dhātri* "nurse" from this root. I doubt whether *dhā* should always mean 'to suck'.
- 3 Read *somo* instead of *somam*.
- 4 RV. 8, 101, 11; SV. 1, 276; 2, 1138–1139; JS. 1, 2, 2, 5, 4; 4, 3, 2.
- 5 The crit. ed. reads '*tiricyate* 'to *ukthyam* and observes that *atho* might be preferred to *ato*. Caland's transcript reads '*tiricyata ukthyam* without v.l.
- 6 Instead of *ukthyam* Caland's transcript reads *ukthyād*. A simple mistake (cf. n. 3) might be possible, but there are more accusatives depending on *atiricyeta* in this passage: *ṣoḍaśinam* (changed into *ṣoḍaśina* by Caland), *rātriṃ* (depending on *nātiricyate* and not changed by Caland). Here *ati* has a different meaning. The point is not that one may perform an *Ukthya* and then by chance leave over some *Soma*, but that the *Soma* left over from the last pressing of the *Agniṣṭoma* is too much to be used only for an *Ukthya*.

VI. 6. (351 continued)

- 1 KS. 35, 11; PB. 9, 9, 10; TB. 3, 7, 10, 6.
- 2 Here *vāc* denotes the faculty of taste. Cf. JB. 1, 1–65, 112 and Bodewitz, ALB 50 (1986), 347, n. 24.
- 3 JB. 1, 205; TB. 3, 7, 9, 5; 7.
- 4 Instead of *vedam* we should read with Caland (in the margin of his transcript) *vāvedam*. See also Caland's note on ŚSS. 13, 12, 10, where *vāvedam* and *vā idam* are suggested as emendations.

VI. 7. (351 end)

- 1 Read *ṛcāmīthunībhavati* instead of *ṛcā mīthunībhavati*.
- 2 Read *yann ādāyeyād* instead of *yan nādāyeyād* (as was also suggested by Caland in his transcript).
- 3 Are there any parallels for this use of *mā*?
- 4 I read *mā rtvik syād ya* instead of *mārtvijasyādyā*.
- 5 Instead of *taṃ pratisadaso* 'piyutya I read *taṃ prati sadaso* viyutya. Frenz, *Verben im JB*, 51 knows no meaning for *api-yu*. Caland's suggestion to read *viyutya* (see his transcript) is in agreement with the parallel ĀpŚS. 14, 29, 1, where the (temporary) removal from the *Sadas* is described. In his n. 4 on this place Caland refers to the present JB. passage, observing, however: "die Stelle ist aber verdorben". I hope to have mainly restored the text.

VI. 8. (352)

- 1 RV. 8, 77, 10; JS. 4, 11, 4.
- 2 RV. 9, 43, 6 or 9, 107, 23. In both cases the relation with Viṣṇu is not clear. Moreover these verses are not Anuṣṭubhs. Oertel, *Roots*, 36 regards the verse *pavasva vājasātaye* as RV. 9, 43, 6 and SV. 2, 366. However, SV. 2, 366 = RV. 9, 100, 6 *pavasva vājasātamaḥ*. Caland's index on JS. refers to 3, 30, 9 and SV. 2, 366 for *pavasva vājasātaye*, but the end of 3, 30, 8 should be *madhumattamaḥ* according to his list. This, however, is the end of RV. 9, 100, 6 (which begins with *pavasva vājasātamaḥ*). Sub *pavasva vājasātamo* Caland's index on JS. refers to JS. 1, 3, 5, 11 (= SV. 1, 521), which should end with *matsaraḥ*, actually the end of RV. 9, 107, 23 (which begins with *pavasva vājasātaye*). Conclusion: two verses beginning with *pavasva* have become confused. What we need here is RV. 9, 100, 6, an Anuṣṭubh in which Viṣṇu is mentioned and which begins with *pavasva vājasātamaḥ*. This is SV. 2, 366. Its position in the JS. is unclear, since 1, 3, 5, 11 is listed under the *Brhati* verses.
- 3 RV. 8, 12, 16 (reading *viṣṇavi* for *viṣṇave*); SV. 1, 384; JS. 1, 2, 4, 5, 4; 4, 9, 10.
- 4 The punctuation of the crit. ed. is not correct. A stop after *sadevam* is required.

- 5 See PB. 9, 6, 1–3 (with Caland's notes); ĀpŚS. 14, 25, 11.
- 6 I.e. the spilling on the earth due to the bursting of the trough is turned into a sacrifice.
- 7 See Narten, "Ved. *śrīṇāti*, gr. *Κρεῖων*, *Κρεῖων*" KZ 100/2 (1987), 270–296, especially 290 ("vollkommen machen"). According to Narten the object *enat* is "ein Pronomen mit unklarem Bezug". I make it refer to *chidram*. Note, however, the parallel JB. 2, 202, where *enat* refers to something else.
- 8 Cf. JB. 2, 145; 202; 253; 260; 264; 413; 3, 289; PB. 5, 3, 7; 11, 5, 18. The finale of the *Yajñayajñyam* is *vā(c)*. See JB. 2, 101.
- 9 See 161–164, n. 1.
- 10 For *samṛdhayati* instead of *samardhayati* see 160, n. 12; 259–273, n. 70.
- 11 Cf. PB. 9, 5, 9 . . . *indriyasya vīryasya parigrhīṭāsi*. Here an etymological connection with *vr* 'to oppose' is made. In PB. 9, 6, 11 it is connected with *vr* 'to cover up'.
- 12 Read *vīryeṇa* instead of *vīrye* in accordance with the identical passage 2, 202 and Caland's transcript.
- 13 Read with Caland's transcript and Frenz, *Verben im JB*, 34 *lipseta* (or, *lipseta*) instead of *lāpseta*. For the action see KŚS. 25, 12, 23–24.
- 14 Frenz, o.c., 34 translates "when der Somakrug platzt", but the genitive *dīrṇasya* refers to the scattered *Soma* rather than to the trough. If *dīrṇa* should denote the trough, then its contents are meant.
- 15 Cf. ŚB. 4, 5, 10, 7.

VI. 9. (353)

- 1 On *pra-vṛt* see Caland, AO 2, 30.
- 2 Cf. TS. 6, 5, 10, 1–2, where the *Āgrayaṇa* is the *ātman* of the sacrifice. This parallel proves that in our passage something is missing, namely the statement that the other cups should be filled up from the *Āgrayaṇa* in case they overturn.
- 3 Cf. TS. 3, 2, 6, where likewise the *Prṣadājya* is spilt or licked at by a dog. See also BŚS. 14, 9.
- 4 See e.g. ĀpŚS. 12, 25, 24–25.
- 5 Read (with Caland's transcript) *huto* instead of '*huto*).
- 6 I read (with Caland's transcript) *bhasma ca* instead of *camasaṃ ca*. Cf. PB. 9, 9, 8 *yadi pītāpitau somau samgaccheyātām antaḥ paridhy āṅārān nirvartya juhuyāt 'hutasya cāhutasya*. . . . ŚSS. 13, 12, 7 explicitly refers to the ashes.
- 7 KS. 35, 5; PB. 9, 9, 8; TB. 3, 7, 8, 3.
- 8 Cf. PB. 9, 9, 8.
- 9 Cf. JB. 1, 361; ŚāṅkhB. 9, 6; ŚB. 7, 3, 1, 2; 45; PB. 9, 9, 5 (*prāṇa* = *Soma*); TB. 3, 3, 1, 5; ŚB. 6, 3, 1, 8 (*prāṇa* = *sruva*); KS. 30, 2; ŚB. 4, 2, 4, 13; 4, 5, 9, 3 (*prāṇa* = *grahaḥ*).
- 10 I suppose that *pari* in this compound denotes repetition. See author, "The cosmic, cyclical dying (*parimara*)", *Sanskrit and World Culture. Schriften zur Geschichte und Kultur des Alten Orients* 18 (1986), 438–447, especially p. 441.
- 11 The meaning of this passage is not quite clear to me. I suppose that there is a connection with the preceding context. In his transcript Caland seems to be equally puzzled, since he hesitatingly suggests to start from *ud-śrā*.
- 12 Mostly *astam i* refers to the setting sun. Cf., however, AthPr. 6, 9 *mādhyamdinam cet trītyasavanam abhyastamiyāt* . . . , where the end of a part of the ritual is meant.
- 13 Cf. JB. 3, 374.

VI. 11. (354–355)

- 1 Instead of *upahāreyur* one should obviously read *apahāreyur*.
- 2 According to ŚB. 4, 5, 10, 1 one should say *vidhāvatechata*. ŚB., however, does not make a distinction between *Soma* which has (already) been bought and which still has to be bought. Older texts like KS. and TB. simply state that in the case of *Soma*

- which has not been bought, one should buy (other) Soma. Of course one might argue that something unbought cannot legally be stolen. The purchase of the Soma, however, forms part of the ritual itself. See CH, 43–48. Therefore it should be recovered. On *akṛita* meaning “not yet completely bought” see Oertel, *SBAW* 1941, II/9, 13, n. 1, where similar compounds with *a-* are discussed.
- 3 The text is uncertain, but *girim* was already Caland’s conjecture in his transcript. Caland, *Over en uit*, 6 discovered the quotation *api girim dhāveyur iti śatyāyanibrāhmaṇam* in Upagranthasūtra 2, 1. If now Soma is stolen, the thief undoubtedly is a Vedic rival. What then is the use of going to the mountain to recover the stolen Soma? Oertel, *Roots*, 80 rightly assumes a reference to the buying of new Soma (in accordance with parallel texts). His conjecture (“something like *anyaṃ vā krīṇīyur*”) differs too much from the MSS. I assume that going to the mountain is an expression which is identical with buying Soma, since Soma comes from the mountains.
- 4 Instead of *yad dīkṣita* I read with Caland’s transcript and Oertel, *Roots*, 80 *dīkṣita*. In one MS. *yad* is missing.
- 5 In *kimcū kam* the last word should be deleted, though it is found in the quotation of Upagranthasūtra 2, 1 (Ghosh, *Fragments*, 90). Cf. KS. 34, 3 *kim cid deyam* (see Caland, *Fs. Kuhn*, 70).
- 6 Instead of *vapāyām* we should read (with Caland’s transcript) *vapāyā*.
- 7 *Vṛtra* is here one of the Asuras.
- 8 Parallel texts mention *Pūtika* plants. On these substitutes for Soma being plants rather than mushrooms see Kuiper, “Was the *pūtika* a mushroom?” *Amṛtadhārā. Felic. Vol. Dandekar*, Delhi 1984, 219–227.
- 9 On *śād* see Caland, *Over en uit*, 21.
- 10 In this passage everywhere *sa nyāṅgaḥ* is read for *saṃnyāṅgaḥ* by Caland in his transcript. On *nyāṅga* see JB. I, 1–65, 40 f.
- 11 Kuiper, *Felic. Vol. Dandekar*, 220: “. . . *parṇa* (= skin of the *palāśa* tree?)”. Probably feathers and leaves (i.e. of the *Palāśa* tree) are compared. The leaves are also used in the ritual elsewhere.
- 12 Instead of *vā* we should read *yā* (see Caland’s transcript).
- 13 Read with Caland’s transcript *chṛtam* for *chritam*. On the confusion of *śṛta* and *śṛita* see 1, 121, n. 1. Ehlers, *Emendationen*, 39 defends *chritam*.
- 14 See 229, n. 11.
- 15 Cf. PB. 9, 5, 13 and ŚSS. 13, 6, 5 (with Caland’s notes). See also KS. 35, 16; KŚS. 25, 14, 31.

VI. 12. (356)

- 1 See Oertel, *SBAW* 1941, II/9, 13, n. 1 on *astuta*.
- 2 The words *nyūna* and *atirikta* always have a sexual connotation. See Gonda, “The redundant and the deficient in Vedic ritual”, *VII* 21 (1983), 1–34. Here there may be an allusion to the *viparītasurata*.
- 3 Read with Caland’s transcript (one MS) *sva āyatana* instead of *sva āyata*.
- 4 It is not really deficient, but misses the excessive of the finales. See PB. 9, 3, 11 (with Caland’s n. 1).
- 5 The *Agniṣṭoma* is the *Virāj*, also to be interpreted as cow or cattle in general. A hairy *Virāj* is a milk-producing animal. The additional is useful rather than superfluous. Only the sixth or seventh additional verse cannot be explained away any more.

VI. 13. (357–358)

- 1 The subjunctive is required after *hanta* and therefore I adopt Oertel’s emendation *janayai* for *janaye*.
- 2 Read with Caland, *WZKM* 28, 66 *sṛakṣye tā* instead of *sṛkṣye tām*.
- 3 Oertel translates *pradarp* with “to stumble” and defends his interpretation in an elaborate note (o.c., 159–160). See, however, Hoffmann’s criticism, *Aufsätze zur Indoiranistik* II (Wiesbaden 1976), 443, n. 8 [= *MSS* 18 (1965), 14].

- 4 Oertel does not express *abhi* in his translation of *abhiśram*.
- 5 Oertel, o.c., 157–158 translates *sukram* with “luminous [body]”. Only at the end of 357 he prefers “luminous [essence]”. It is clear that a juice or sap produced by heating or pressing is meant in this passage and its parallels, and that this sap forms the essence of something. It is also called *rasa*. See e.g. 363, n. 1.
- 6 Read with Caland, *WZKM* 28, 66 *avadhiṣmahi* for *avadhiṣmā* ‘bhi’.
- 7 Instead of *bhṛeṣaṃ nīyāt* (thus the crit. ed.) Oertel reads *bhṛeṣann iyāt*. For a criticism, a correct analysis (*bhṛeṣaṃ ni-i*) and interpretation see Hoffmann, *Aufsätze* I, (Wiesbaden 1975), 33 [= *Festschrift Schubring* 1951, 23]. See also Caland, *WZKM* 28, 66.
- 8 The succession of two statements of the same speaker followed each time by *iti* is strange. Oertel’s solution (a quotation within a quotation), however, does not convince.
- 9 I follow Oertel’s emendation *prāyaccham* (for *prayacchan*). Caland, *WZKM* 28, 66 criticizes Oertel and prefers *prayacchan*, but does not indicate how this participle should function in the syntax of the context.
- 10 This is a secondary addition. The parallel texts prescribe the use of the *Anvāhāryapacana* directly connected with the faults which concern the *Yajurveda*. Moreover, in a systematical treatment of the *Jyotiṣṭoma* expiations, as here in the JB., this specification concerning other types of sacrifice is out of place. Probably it was first left out and then rather clumsily reintroduced. The sources of this passage are not exclusively concerned with Soma sacrifices or even with expiations.
- 11 Read with Rau, *Sreekrishna Sarma Felic. Vol.*, 142 and in accordance with ŚB. 11, 5, 8, 6, *garam* instead of *bharam*.

VI. 14. (359–361)

- 1 This second treatment of the *Samsava* (after 342–344) is quite out of place in a section dealing with the expiations of the *Jyotiṣṭoma*. It concerns the *Sattras* and moreover is an esoteric discussion (as to be found in an *Āraṇyaka*) rather than a real *prāyaścitti*. It should also be observed here that usually the participants of a *Sattra* are not enemies and that consequently a *Samsava* is ruled out, since according to some texts a *Samsava* is not possible in the case of sacrificers who are not enemies. See BŚS. 23, 5; ĀpŚS. 14, 20, 4; LŚS. 1, 11, 14; KŚS. 25, 14, 26. The whole passage is not only a secondary addition, but may even be later than the date of the *Brāhmaṇas*, since it contains references to specific rules concerning the *Samsava* which are only known from the *Sūtras*.
- 2 The meaning of *anuṣeṇa* is unknown. Perhaps one should compare *anusainya* “the rear of an army” (L). I have not found *anuṣeṇa* which is mentioned in the index of Viśva Bandhu’s *Vedic Concordance*.
- 3 Instead of *darghyam tathāparah* Caland’s transcript reads *darpyante tthāparāh*. Frenz, *Verben im JB*, 22 conjectures *vardhyante*, which does not make sense, since there is a complementarity between the waxing of the moon in heaven and the decline on earth and between the waning of the moon and the growth on earth, in the view of the *Brāhmaṇas*. I conjecture *dabhyante*.
- 4 Read *pratiḍhīyanta iti* (Frenz, *Verben im JB*, 22). I reject Frenz’ interpretation of *pratiḍhā*.
- 5 Read with Caland’s transcript *etad dha tad vidvān* instead of *etad dhi tad vidvān*.
- 6 Cf. ĀpŚS. 14, 20, 4; LŚS. 1, 11, 12–14; KŚS. 25, 14, 25.
- 7 For the identification of Soma and *prāṇa* cf. KS. 35, 16; 48, 14; PB. 9, 9, 1; 5; ŚāṅkhB. 9, 6; ŚB. 7, 3, 1, 2; 45.
- 8 Caland (transcript) suggests to read *pratiṣṭhitā teno*, but *pratiṣṭhitāto no* (i.e. *atas na u*) is correct.
- 9 Read with Frenz, *Verben im JB*, 64 ‘*nupratighnate* for ‘*nupratihate*. Frenz translates by “sich nach . . hin beugen”.
- 10 Instead of *ṛcchati* one might also read *mūrchatī* with one of Caland’s MSS. The punctuation of the crit. ed. is wrong.

- 11 According to LŚS. 1, 11, 12 even a wind may prevent a Samsava. For *ākāśa* in this connection cf. ŚSS. 13, 5, 22. On wind and *asamsava* see also KŚS. 25, 14, 27.

VI. 15. (362)

- 1 It is not clear how four gods can be invoked with three mantras. Probably only the Maruts, Indra and Bṛhaspati are meant here. According to GautDhS. 25, 4 thrice the text "May the waters sprinkle me" (tr. Bühler) should be recited.

VI. 16. (363-364)

- 1 Oertel, o.c., 193 translates: "... knew the bright soma-juice to have been snatched away". However, a cake was taken away and *śukra* and *rasa* do not refer to Soma in this context. Moreover *prabṛḥa* has no connection with Indra's action and does not mean "snatched away". The point is that the priest knows the three Vyāhrtis to be the essence of the three Vedas and their totality to be the *sarvaprāyaścitti*, since totality is used against something unspecific or unknown. The motif of essence being pressed out of something is very current. See 1, 357-358 (with parallels). The product of this activity is i.a. called *śukra* and *rasa*. The extraction is denoted by the verb *pra-brh* in ChU. 4, 17, 1 ff. In all the parallels the Vyāhrtis are the essence of the Vedas, and their totality is connected with the *sarvaprāyaścitti*. Actually Indra tests the priest(s) by taking away the *puroḍāśa*, since the *puroḍāśa* represents the sacrifice as such and consequently its loss requires a *sarvaprāyaścitti*. See e.g. KS. 22, 13; 32, 6; MS. 1, 4, 8; 4, 1, 9; ŚB. 1, 2, 1, 2 on *puroḍāśa* being the head of the sacrifice. In the parallel passage ŚaṅvB. 1, 6 Indra takes away the Soma instead of the cake. Soma, however, does not have the same connection with the *sarvaprāyaścitti*. Therefore the text (a secondary adaptation?) had to stress the fact that the *sarvaprāyaścitti* may also be used in case the mishap (or its exact nature) is unknown (ŚaṅvB. 1, 6, 16-17: "... but how did you know that a monkey took away the stalks (. . .)"). Thereupon he said: "This is the expiatory rite for all things known and unknown".
- 2 I assume that after *iti* a secondary addition (*etābhir vyāhrtibhiḥ*) was made, which does not make sense in the context.
- 3 The text reads *etā vai devatā etā vyāhrtaya iti*, but our passage requires an equation of Vedas rather than Devatās with the Vyāhrtis. According to Oertel one of the MSS inserts *vā vedā etā* before *vyāhrtaya*. I conjecture *vedā* for *devatā*.
- 4 Instead of *ā vāhara* and *ā vāharam* I read *ā vā hare* or *ā vā harāmi*. Oertel already observed that the text of 364 "is corrupt and unclear" and therefore he did not translate (most of) it.
- 5 In this difficult and corrupt text I read *prāyaścittam* for *prāyaścittim*, since there is no room for this accusative. In the parallel ŚaṅvB. 1, 6, 9 *prāyaścittam* is found.
- 6 In *avvasra* (?; the printed text is unclear) *vyasamājñātasya* probably two words beginning with *a-* should be discerned, *asamājñātasya* (cf. AB. 5, 34 *yady avijñāta* . . .; GB. 1, 3, 3 *yady anājñāta* . . .) and a word which is unclear.
- 7 For *mahaṣṛ* read *mā haṣṛ*. ŚāṅkhB. 26, 3 declares that no libation should be offered.
- 8 For *pranavo* read *pravaṇo*. For a similar mistake see *Śrautakośa* II, 1, 537, n. 1: "pranavām' iti mudritapāṭhaḥ / prāyaḥ mudraṇadoṣaḥ". One of the MSS in Caland's transcript has *pravaṇa*. The qualifications of the sacrifice look like the requirements of a good sacrificial place (*devayajana*). See KS. 25, 2 *yad udicinam prācinam pravaṇam* (sc. *devayajanam*) *syāt tasmin yajeta yajñakāmaḥ*. The quoted place also proves that this particular situation of the *devayajanam* is especially associated with the *yajña*. See further ŚB. 3, 1, 1, 2: "... it should incline towards the east, since the east is the quarter of the gods; or else it should incline towards the north, since the north is the quarter of men. It should rise somewhat towards the south, that being the quarter of the fathers. Were it to incline towards the south, the sacrifice would quickly go to yonder world".
- 9 Cf. ŚāṅkhB. 6, 10 "His sacrifice ends as broader to the south and sloping to the north, whose is a Brahman who knows thus" (tr. Keith).

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